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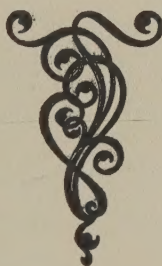


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Lyon & Healy.
Hawley collection of
violins

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limited to 2000 copies, of which
this is number 1967.

The Hawley Collection of Violins

With a history of their makers and a
brief review of the evolution and
decline of the art of violin-
making in Italy
1540-1800



Chicago
LYON & HEALY
1904

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Contents

	Page
Preface	II
Introduction by Theodore Thomas	13
Sketch of Royal De Forest Hawley by Albert H. Pitkin	15
Chapter	
I. Antonio Stradivari. The Healy Strad and the Earl Strad	17
II. Giuseppe (Joseph) Antonio Guarneri. The King Joseph and the Jarnowick	32
III. Nicola Amati. The Goding Amati	43
IV. Giovanni Paolo Maggini. The Hawley Maggini	50
V. Carlo Bergonzi. The Tarisio Bergonzi	57
VI. Giovanni Battista Rogeri. The Hawley Rogeri	61
VII. Giovanni Battista Guadagnini. The Hawley Guadagnini	64
VIII. Giuseppe (Joseph) Guarneri, Son of Andrea. The Hawley Joseph fil. Andrea	67
IX. Jacob Stainer. The Hawley Stainer	70
X. Nicolas Lupot. The Hawley Lupot	74
XI. An Analysis of the Work of the Followers of Great Masters	78
XII. François Tourte, Bow-Maker	98
Epilogue	102

29 JAN 45 1904

Illustrations

Plate	Facing Page
Portrait—Royal De Forest Hawley	15
I. Frontispiece—The King Joseph, back view	16
II. The Healy Strad, front view	20
III. The Healy Strad, back view	20
IV. The Healy Strad, side view	24
V. The Earl Strad, front view	24
VI. The Earl Strad, back view	28
VII. The Earl Strad, side view	28
VIII. The King Joseph, front view	32
IX. The King Joseph, side view	34
X. The Jarnowick Guarneri, back view	36
XI. The Jarnowick Guarneri, front view	40
XII. The Jarnowick Guarneri, side view	40
XIII. The Goding Amati, front view	42
XIV. The Goding Amati, back view	44
XV. The Goding Amati, side view	48
XVI. The Hawley Maggini, front view	50
XVII. The Hawley Maggini, back view	52
XVIII. The Hawley Maggini, side view	54
XIX. The Tarisio Bergonzi, front view	56
XX. The Tarisio Bergonzi, back view	58
XXI. The Tarisio Bergonzi, side view	60
XXII. The Hawley Rogeri, front view	60
XXIII. The Hawley Rogeri, back view	62
XXIV. The Hawley Rogeri, side view	62
XXV. The Hawley Guadagnini, front view	64
XXVI. The Hawley Guadagnini, back view	64
XXVII. The Hawley Guadagnini, side view	66
XXVIII. The Hawley Joseph fil. Andrea, front view	66
XXIX. The Hawley Joseph fil. Andrea, back view	68
XXX. The Hawley Joseph fil. Andrea, side view	68
XXXI. The Hawley Stainer, front view	70
XXXII. The Hawley Stainer, back view	72
XXXIII. The Hawley Stainer, side view	72
XXXIV. The Hawley Lupot, front view	74
XXXV. The Hawley Lupot, back view	76
XXXVI. The Hawley Lupot, side view	76

Preface



FTER its acquisition by our house it seemed fitting to us that a collection of violins so celebrated as that formed by the late Mr. R. D. Hawley, of Hartford, and one so representative of the best makers of the Golden period of the Art, should, owing to its pending dispersal, be commemorated in such a manner that its value to the student, connoisseur, and violin lover be not lost entirely—hence this brochure.

It has not been our intention to present an exhaustive treatise on the subject of violin history in general, but our efforts have been confined to that part of this interesting story which saw the inception of the violin, and its development in Italy; and, by means of the twelve superb instruments known as the Hawley Collection, we have tried to make clear to the reader the salient points of difference in the work of the various makers,—in a word, to convey to the reader the interesting data which he would be likely to gather from a personal examination and study of the instruments themselves.

The text of the book is the work of the head of our Violin Department, who has long been the recognized authority of America, and its preparation has occupied the better part of two years. The work has been entirely a matter of love, no thought of profit entering into the matter.

To Mr. Theodore Thomas, the honored and very eminent conductor of the Chicago Orchestra, we wish to express our appreciation of the interest he has manifested in our work, and to thank him for the valuable paper he contributes, which, coming from so high an authority, must be of the widest interest.

Our thanks are also due Mr. Albert L. Pitkin, who, as a friend of Mr. Hawley and one of the executors of his estate, made the careful measurements of the violins which he now so kindly furnishes. These measurements, as well as the interesting sketch of the life of our unique collector, will be highly valued by all violin lovers. And to the other gentlemen who have aided us by furnishing measurements and permitting mention of their instruments, we also wish to express our obligation.

The system of color photography known as the "three-color process," after careful consideration on our part, seemed to us to present the most faithful reproductions. The violin, with its many curves, its arching, and varying shades of color, which, through wear, sink one into the other so imperceptibly as almost to baffle the eye, is a most difficult object to reproduce, and requires skill of the highest order on the part of the painter or photographer. Lithography has the merit of producing certain fine results, but it does it, as it were, by rule; there is no elasticity, and consequently the subtle lights and shades

PREFACE

of a Cremona are almost entirely lost, and only outline and predominating color of varnish remain: hence our extreme gratification in the new process, which has proved so admirable a means of expression. We have to thank the American Colortype Company for the care they have taken in the preparation of the accompanying plates. And to the R. R. Donnelley & Sons Co., printers, for the study of suitable type and paper, and for their patience in the matter of proofs (some of which have traveled many thousands of miles), we owe a grateful word.

In conclusion, we wish to express our thanks to those friends at home and abroad who have in various other ways aided in this work. To Messrs. George Hart and Wm. E. Hill & Sons, of London, Antoine Vidal, of Paris, and others whose works have been consulted, we desire to make especial acknowledgment.

LYON & HEALY.

Introduction

CHICAGO, Oct. 19, 1903.

MESSRS. LYON & HEALY.

GENTLEMEN:—The well-known collection of violins, formerly owned by Mr. Hawley, of Hartford, and which you have purchased with the intention of placing them on the market, I have known of from boyhood. I am glad that they will now fulfil their mission and pass into the hands of artists and art-loving amateurs, instead of being silent, locked up in the cases of a collector. The undertaking can hardly be called a speculation, as there are risks in such a venture which make it difficult to manage successfully. But if it does pay, you should be welcome to the profits of the transaction, for the public is the gainer thereby.

It is safe to say that without the Cremona instruments of the seventeenth century the world would not have had the master works, quartettes and symphonies of Haydn and Mozart. It was, in particular, Stradivari who created a tone which appealed to musicians, and François Tourte, born 1747, died 1835, who invented a bow which made the modern orchestra—with all its shading and nuances—and a Beethoven, possible. Without these instruments and the *Tourte bow, invented over a century later, the music of to-day would have been developed

* To illustrate the meaning of Mr. Thomas, and to show at a glance the evolution of the bow in the hands of Tourte, the accompanying illustrations will be of service to the reader.

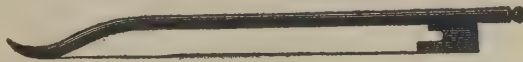


Fig. 1. The bow of Corelli, the first virtuoso on the violin. Born 1653, died 1713.



Fig. 2. The bow of Tartini. Born 1692, died 1770.



Fig. 3. The bow as shown in the first edition of Leopold Mozart's "Violin School," 1756.



Fig. 4. The bow as perfected by François Tourte.

INTRODUCTION

on altogether different lines. One cannot help thinking of a quotation from "Pascal," that if Cleopatra's nose had been shorter the world's history would have been different.

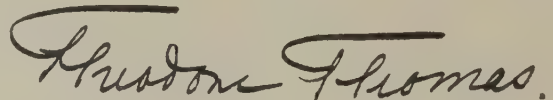
The best Cremona violin is as much an art work as a great statue, and an expert will derive as much pleasure from contemplating its form as from a fine piece of sculpture. The tone of these instruments in master hands has never been equaled, and as an interpretative vehicle of great compositions they are a necessity. It is also well to bear in mind that they are becoming daily rarer. Many have been ruined by ignorance, and Europeans are not willing to part with these art treasures any more than with their national paintings and sculptures.

Of the thousands of men and women studying music, but very few show any sign of having a soul. Even the first step toward artistic expression, light and shade, and beauty in tone color, is only achieved by a small percentage, and consequently they make no impression. I am convinced that the prime reason for this defect amongst violinists was the lack of a good instrument in early life, which might have awakened a sense of tone quality instead of noise. The production of a full, soft, warm tone cannot be taught. We can only cultivate and develop the sense for tone color.

Johann Joachim Quantz, a musical authority—born 1697, died 1773—and teacher of Frederick the Great, says, "Auffassung ist die Kunst mit der Seele zu spielen."

In placing such fine instruments within the reach of American musicians, your undertaking should meet the appreciation and encouragement which it deserves.

Yours truly,

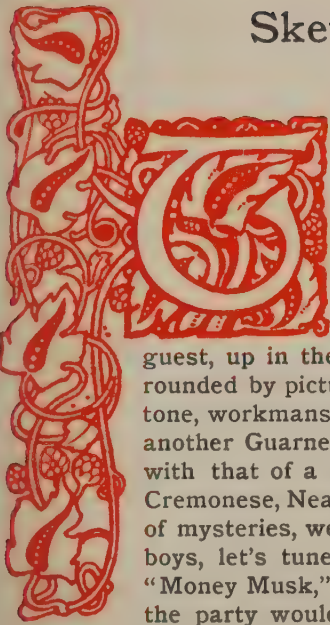
A handwritten signature in cursive script, reading "Hudson Thomas." The signature is written in dark ink and is positioned below the typed name "Hudson Thomas." The first name "Hudson" is written in a more formal, upright cursive, while the last name "Thomas" is written in a more flowing, slanted cursive.



ROYAL DE FOREST HAWLEY

Sketch of Royal De Forest Hawley

A tribute by his lifelong friend, Albert H. Pitkin



THE subject of the following brief sketch, Mr. Royal De Forest Hawley, evinced a fondness for music very early in life. When but a mere lad he became the happy owner of "a fiddle." From a country-dance teacher and fiddler he learned to play the familiar jigs and dance tunes of the day. In this particular class of music he became very proficient. Many a winter's night has found "R.D.," as he was familiarly called both in his household and by all whom he counted friends, with congenial guest, up in the music room, third floor, rear, of his Main Street home, surrounded by pictures, books, music, and violins galore. Often would we compare tone, workmanship, beauty, history, etc., between this and that "Strad," one and another Guarnerius, the peculiar richness of tone of the "Henri Quatre" Amati with that of a Maggini, the various points of the varnish of the Brescian, Cremonese, Neapolitan schools, till allured by arguments or theories into a maze of mysteries, we would decide to let it be tabled for a future meeting. "Well, boys, let's tune up," R. D. would remark, and soon the walls would echo to "Money Musk," "Hull's Victory," etc. Occasionally some ambitious member of the party would essay "The Legend," "Ziegeuner Weissen," or perhaps an early classic by some great writer. Until fifty years of age Mr. Hawley knew nothing of musical notation, then, at my solicitation, he did acquire sufficient ability to enable him the better to appreciate music and its refining influence. Many of the great artists, visiting this country, were welcome guests at his house. Ole Bull, so genial, simple in his loving nature, pathetic in his kindness towards all, still, as is so often the case, eccentric in his theories of bass bar, sound-post, and bridge, frequently changing one or more, and eager for a new experiment in this direction. How plainly he poses before us, his elegant figure erect, commanding, head thrown back, eyes closed, violin and bow in position. Listen! Such brilliancy in the "Carnival of Venice," such pathos in his "Home, Sweet Home." Purity and breadth of tone, fire, comprehension, and musical truth. A rare conversationalist, full of ability to portray his varied experiences. Madam Urso often visited here, and won no small place in the friendship of Mr. and Mrs. Hawley. Wilhemj came, saw, and—was conquered. How like a great general he appeared! and his tone was no less commanding, especially his G-string work. One would imagine himself listening to a cello when he played the Bach air on the "King Joseph." How unfortunate it seems that not a few of the great violinists have such a strong commercial instinct, especially when one remembers that, notwithstanding Wilhemj used a magnificent "Strad" for his concert work, he almost insisted that Mr. Hawley should purchase of him a modern for \$800. No more eccentric genius can be named among the frequent visitors than Edouard Remenyi, often staying two or three days, and such days were long, the nights of no account. In the early visits he would begin soon after breakfast to fiddle, smoke cigarettes, and drink black coffee. Wearing an antiquated black

SKETCH OF ROYAL DE FOREST HAWLEY

velvet smoking-jacket, walking the room, his enormous bald head swaying to and fro, extemporizing, seldom playing any of his concert pieces except Schubert's Serenade, and this only after repeated solicitation. Often have I been nervously worn out listening to his weird harmonies from the whole collection of violins; he was never contented without them all at his command; was eager to buy each and every one, and did, soon after his first visit, purchase a fine Lupot. Here came also our leading orchestral players, quartettes, and many famous musicians. Well do I recall a Beethoven afternoon by a quartette of national reputation. The instruments used:

First violin	-	-	-	-	Stradivarius, 1722.
Second violin	-	-	-	-	Amati Brothers, 1595.
Viola	-	-	-	-	Tomaso Balestrieri, 1735.
Cello	-	-	-	-	Domenico Montagnana, 1740.

It is hardly necessary to add that both players and listeners were alike charmed. The collectors of the country at large were always welcome to this house, and prominent among them was Mr. John P. Waters, of Brooklyn, the pioneer of American collectors, a man of rare judgment, and one of wide experience. To him every violinist in our country owes a debt of gratitude for bringing to our land the famous "King Joseph." More than once came Mr. Dwight J. Partello, for the last eighteen years in the foreign service of the government, who has recently added a "Hawley" gem to his noted collection of Cremonas. Hardly a day passed but that some enthusiast, maker, dealer, collector, or player would call, and was sure to receive a welcome. Mr. Hawley was the means of distributing in the United States some ten or more valuable Cremonas, in addition to the twelve exceptionally choice specimens left at his death, purchased by Messrs. Lyon & Healy, and which are the subject of this brochure, each one of which came from the world-renowned house of Hart & Son, London. For ten months this famous collection was in my possession as custodian, during which time I gave the violins very careful study, and obtained the following accurate *dimensions of them, which I hope may prove of interest. All measurements were taken by caliper; not by tape over curved surface, as is often the manner, and which, by reason of curves, misleads as to true dimensions. I have never seen an undoubted Cremona violin made since 1650, which I understand to be the period when the size seemed to have been settled upon, except a "Long Strad," that measured by caliper FULL 14 inches.

To such men as Mr. Hawley are all those who are interested in music, art, science, and antiquarian research, largely indebted. They, through their keen appreciation of the beautiful, and their courage, which leads them to be liberal, preserve to the world, and hand down to future generations, at the risk of large investment, such gems as would otherwise soon perish and be lost to view. Not every fiddler can own an Amati, Strad, or Guarnerius, but all such may feel proud that in the United States to-day are many fine specimens, owing to the artistic taste and enterprise of the late Royal De Forest Hawley.

Hartford, Conn., U. S. A., July, 1903.

ALBERT H. PITKIN.

* See table of dimensions, page 104.



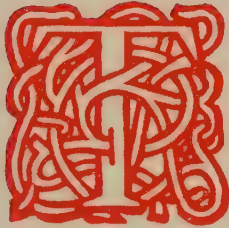
PLATE I



Chapter I

Antonio Stradivari, 1644-1737

The Healy Strad and the Earl Strad



THE name of Stradivari, in the public mind, is linked with that which is superlatively good and beautiful, and in the violin world it is synonymous with achievements excelling anything in the history of the instrument. It is fitting, therefore, that his "unrivalled name" should be placed first in the list of violin-makers. As a master of his art, he stands on a level with Titian and Michael Angelo in painting and sculpture, Bach and Beethoven in music, and Shakespeare and Balzac in literature. History furnishes few characters who, in their respective spheres, stand so high in the uniform superiority of their work, whether individually or collectively considered. The fame of most men rests upon a certain few products of their skill which far excel their other efforts. In fact, in other examples of their work, characteristic points of weakness exist in style or execution, which serve to bring into bold relief their chef-d'œuvre. Stradivari, however, is unique in that during the long span of years beginning in 1666 when the first products of his skill appear, until a period of four or five years prior to 1737, the year of his death, he had but one standard, a standard from which he did not in a single instance depart. His unfailing zeal as an artist is ever in evidence, and it is the high average he maintained throughout his life in artistic workmanship together with superiority of tone, that has established his name so high in the temple of fame. Violin-making is an art which appeals through both the eye and the ear. The violin, with its evanescent curves and swells, brings out all the artist in the maker. As his sense of beauty of form is developed, so are the lines in his work pleasing to the eye, as are also the arching and modeling of the instrument as a whole. Then the violin cannot rest with pleasing the eye alone, like the work of sculptor or painter; its chief charm must be in its voice, in the expression, if you will, of a lovely soul within. The pure violin tone is a result which can be obtained only by a thorough knowledge of the acoustical qualities of the wood used. The combination of the hard wood of the back and the soft pine of the top, so that they may form an harmonious union, is work calling for rare delicacy. To bring forth from a few commonplace materials a new creation, capable of the lightest fairy whisper, yet at the same time holding sufficient power for the rendition of the grandest concerted composition, is a task calling for heaven-born genius. Stradivari stands pre-eminent, because through his skill in arranging his arching and thicknesses he produced a tonal quality of surpassing richness, possessing every degree of light and shade, and at the same time he evolved those inimitable productions which in every feature delight the eye. These diverse qualities could not be arrived at by rule. An intimate knowledge of the selection and treatment of different materials is neces-

THE HAWLEY COLLECTION OF VIOLINS

sary not only for beauty, but also to secure musical tone. Some makers were expert handlers of tools, but they failed to produce tone-quality, while still others produced tone of a high order, but they failed in workmanship. Stradivari was born with the divine faculty of intuition, a gift of nature, without which no one can reach great eminence either as a maker of violins or bows. He was a law unto himself, and he ascended to heights where none may follow. It is this fact which gained for him the admiration of all interested in his art to the extent that his name has become a household word, and his praises have been sung by poets wherever and whenever the violin has been the subject.

"The instrument on which he played
Was in Cremona's workshop made,
By a great master of the past
Ere yet was lost the art divine;
Fashioned of maple and of pine
That in Tyrolean forests vast
Had rocked and wrestled with the blast;
Exquisite was it in design,
A marvel of the lulist's art,
Perfect in each minutest part;
And in its hollow chamber, thus,
The maker from whose hands it came
Had written his unrivaled name

Antonius Stradivarius."

HENRY W. LONGFELLOW.

Stradivari lived at the most opportune time. Had he been born a hundred years earlier, it is not improbable that another would to-day occupy the proud place he has held for over two centuries. The development of the violin had already been making progress in Cremona for about one hundred years. Even before Stradivari's birth, or before the time he was old enough to enter upon his career, Nicola Amati had produced those splendid violins from which it was but a single step over the border into the realm of Stradivari's best work. He had, therefore, the tradition of Cremona and the experience of his predecessors in the art, as well as the fostering care and instruction of a great master, Nicola Amati, to render the superb natural equipment with which he was endowed by nature productive of the grandest results. The intense competition existing in Cremona at that time was also a powerful stimulant, calculated to bring to the surface every latent power. No one could exist there who had not ability. Where the standard of work is as high as it was at Cremona, the less proficient must needs seek employment elsewhere—hence the schools of Venice, Mantua, Milan, Florence, Naples, etc. But young Stradivari had never a thought of yielding.

In the year 1644, according to his own authority, occurred the birth of Stradivari. It is presumed to have taken place at Cremona, but no record definitely settling that point has yet been discovered. Up to the time that the late M. F. I. Fetis undertook his researches among the archives and records for information concerning Stradivari, his birth was placed anywhere from 1640 to 1665. Fetis discovered, however, in 1856, among the Stradivari instruments which had belonged to Count Cozio di Salabue, one in which Stradivari, in his own handwriting, stated his age

to be ninety-two years. The date of the instrument was 1737. There are also several other violins bearing labels giving his age, which add further proof that he was born in 1644. While it would be interesting to know the antecedents of Antonio, there is small hope that such information can be secured, so we must content ourselves with surmises. He was no doubt a fair specimen of the Italian child, no better and no worse than the average. It does not follow that because he distinguished himself when a man, he did so when a child. Rather the contrary, for a man in his prime at the age of seventy-five must have taken many years to ripen. (So it is not reported that he exhibited remarkable talent for violin-making at the tender age of four, or thereabouts, as have some of his modern imitators. It is probable that in the year 1660 he entered upon his apprenticeship with Nicola Amati. Here he was to remain until 1666. Allowing four years as the duration of his apprenticeship (which is probably too long a term), he may have worked the remainder of the period as an assistant to Amati. Nicola Amati undoubtedly considered Stradivari as his successor in the art. A glance at the work of Hieronymus Amati, son of Nicola, substantiates this opinion. While the Hieronymus violins have not a little tone merit, and are in a general way in keeping with the traditions of the family, yet the workmanship is not that of such an adept as to give Nicola Amati great pride. It is not unlikely that Hieronymus, the son of a comparatively wealthy man, and probably inheriting a considerable estate, enjoyed a life of ease and comfort more than one of hard work.

And now let us pass from the environments of Stradivari and take a glance at the man himself. A chronicle of the daily events of the years spent in the workshop of his master would afford very valuable information and be of great interest, for with Stradivari were associated several young men who afterward attained fame and distinction. Among them were Andrea Guarneri, Giovanni Battista Ruggeri, Francesco Ruggeri, Paolo Grancino, and possibly Francesco Gobetti, and Santo Serafino and others. Imagine the keenness of rivalry among such scholars under the eye of such a master as Amati! Conditions more favorable for the development of talent or more productive of results, never existed before or after, and in the sphere of the violin probably never will again. And here lies one reason for the pre-eminence of the product of that time as against the less artistic instrument made elsewhere, and the mediocre character of modern instruments. The nearest approach to the conditions which existed in Cremona was that period in France which produced such names as Castagneri, Lupot, Gand, Pique, Bernardel, Chanot, etc., men whose instruments rank next to the Italian, and completely distance the makers of other countries outside of Italy.

In 1667, on the 4th of July, Stradivari married Francesca Ferraboschi, the widow of a wine-merchant named Capra. He was twenty-three and she twenty-seven. The nuptial mass was said in the Church of St. Agata, in Cremona. It is altogether likely that Stradivari established himself in business in the preceding year, as from that date his labels first appear. A violin bearing date of 1666, large size, lemon-color varnish, is known to be in China. He no doubt by this time was possessed of a valuable acquaintance among violinists and the dilettanti of the day. His skill was beginning to be recognized, and it is natural to suppose that he received the encouragement he deserved. Amati at this time was an old man, and could not hope to continue many years longer in active work, so Stradivari had every reason to hope

THE HAWLEY COLLECTION OF VIOLINS

that a portion of the old man's patronage might be diverted to him, for he was the only one in Cremona comparable with Amati and the only one upon whose shoulders Amati's mantle might fall. Working so many years with Amati, cutting now a scroll, now a sound hole, now finishing the corners of a choice instrument, or enveloping it in its beautiful cloud of golden varnish, Stradivari could hardly fail to become inspired with the style of his master. His work from 1666 to 1680 is not only strongly suggestive of Amati as regards model and outline, but in the color and character of the varnish it is identical. His quality of tone is also like that of his master, and from this firm foundation he never changed but to enlarge and enrich. Thus, if a fine example of Amati—for instance, the beautiful Goding Amati of the Hawley collection—be sounded in comparison with an equally good Stradivari of any period, the quality of the tone of the latter will be found the same, only larger and broader. There can be no doubt that the master imparted to the pupil the secret of his tone, if such it may be termed, at a very early date, for the earliest known examples of Stradivari's violins have the beautiful voice-like quality which always distinguishes them and the instruments of Amati.

Much has been said and written on the secret of Italian tone. Regarded as a secret, as that term is commonly understood, we are firmly convinced that there never was a "secret of Italian tone," for the reason that a secret possessed by scores of makers for two centuries in various localities throughout the peninsula, is on its face no secret at all. It must be apparent to those who give the matter due consideration that Italian tone is not the result of the application of any one secret process, but rather of superior skill in the application of certain well-known principles of construction, the selection of wood and the application of varnish, over and above which rises the personal judgment of each individual maker in graduating his backs and bellies to suit his model and the texture of his wood, the whole process guided by a keen consciousness of the high ideal of the tone quality he seeks to bring into being. It is here that we find the corner stone of Stradivari's success in life. In each and every instrument which left his hands he achieved the same high standard of tone and workmanship. Every feature which the eye or the ear of the connoisseur or artist of the day (of whom there were no doubt able ones) might criticise, received his personal attention. Nothing, however unimportant it may have seemed to others, escaped his watchful eye and conscientious care. The cutting of the sound holes, seemingly one of the simplest operations, is in fact the most difficult when carried to the Stradivarian point of excellence. Stradivari undoubtedly cut them all himself. He possessed strong nerve, steady hand, and a true and unerring judgment. A single slip of the thin-bladed, sharp-pointed knife would have destroyed their subtle, graceful sweep, changing entirely their character and charm. But this slip was never suffered to occur. This scrupulous care and precision in all his work resulted in a growing reputation. Gradually his fame spread beyond the Italian border, until in a few years his clientele included many who were prominent in affairs of state, church, and commerce throughout all Europe. The difference between his work at this period and that of Amati, is that he employed a more perpendicular and sharper cut sound hole, finer and more elegantly executed purfling, and a more massive scroll resulting from the broadening of the edges of the volute. There is no suggestion of the "grand pattern" Amati in



PLATE II



PLATE III

ANTONIO STRADIVARI. THE HEALY STRAD AND THE EARL STRAD

his work, that being a style of violin architecture which does not seem to have had any attraction for Stradivari, at this or any other period. In the decade 1680 to 1690, he gradually improved the elegance and perfection of design of the sound holes and scroll; in the former, this breaking away of Stradivari from the traditions of Amati is especially noticeable, and at this period some of the largest violins he ever made appeared, contrary to a common impression that all his large violins appeared after 1700.

In 1682 Stradivari received an order for a complete set of instruments, violins, violoncellos, and basses, which was designed for a present to King James of England. In 1684 Stradivari was left alone to represent the highest canons of the art, Nicola Amati's death occurring in this year. Patrons of Amati turned to Stradivari, and players and princes alike waited upon him. His position in the violin world became unique. He was in truth, "Monarch of all he surveyed," and there was none to dispute his title. Full thirty-five years were to elapse before the violins of his great compeer, Joseph Guarnerius del Gesù, were to appear, and a still longer period before the productions of Carlo Bergonzi could take rank in anywhere near the same class. Jacob Stainer, the great German maker, the only one of the day of any prominence in the world outside of Italy, had died in 1683 in a mad-house. In England and Germany Amati and Stainer instruments were regarded by the majority with more favor than those of Stradivari, and continued to be so for many years; but in Italy, the mother of the art, where at that time the art of violin playing was much further advanced than in any other country, and among the wealthy and better informed circles throughout Europe, the work of Stradivari was esteemed above that of all other makers.

Stradivari, a robust man of forty, from his commanding position, regarded with complacency the development of the liutaro's art about him, and enjoyed to the full the honors bestowed upon him. From all parts of Europe came tributes to his genius. Between 1680 and 1690, besides the set of instruments which was made for King James II. of England, he made a set for the Court of Spain, which he ornamented with ivory and carving on the sides, probably in compliance with the specifications. He also executed orders from the Duke of Modena, Cardinal Orsini (afterwards Pope Benedict XIII.), and Marquis Ariberti, for whom a quartet was made to be presented to the Duke of Tuscany. He also made a set for the Grand Duke of Florence, and probably for many other notables of which no record is to be found. This period is very prolific of fine work, much of it of large size, the average being fourteen inches, as will be seen by the measurements herewith given:

1697. The Hillier.					1684. Stradivari smallest pattern.				
Length	-	-	-	14 $\frac{1}{8}$ inches.	Length	-	-	-	13 $\frac{13}{16}$ inches.
Width	-	-	-	8 $\frac{3}{8}$ inches full.	Width	-	-	-	7 $\frac{7}{8}$ inches.
Width	-	-	-	6 $\frac{13}{16}$ inches full.	Width	-	-	-	6 $\frac{5}{16}$ inches.
Sides	-	-	-	1 $\frac{1}{4}$ inches full.	Sides	-	-	-	1 $\frac{1}{4}$ inches.
Sides	-	-	-	1 $\frac{3}{16}$ inches full.	Sides	-	-	-	1 $\frac{3}{16}$ inches.

The violins of 1672, 1686, 1688, and 1690 are 14 inches in length; those of 1677, 1684, 1687, 1689, 1697 are 14 1-16 inches; and only those of 1667, 1669, and 1683 are under 14 inches, judged from specimens of these years.

Early in his career Stradivari showed a liking for maple cut on the slab, although

THE HAWLEY COLLECTION OF VIOLINS

he by no means used it to the exclusion of quarter-cut maple. The pine of the bellies is usually of very straight grain and of the choicest quality. His varnish during his early period, as stated before, was practically identical with that of Nicola Amati. But in the latter part of the decade 1680 to 1690, it gradually assumed more color, later taking on a beautiful deep shade of orange. By 1690, he had arrived at the point where he began to break away entirely from the Amati tradition in every form. Henceforth, his model was to be original. His sound holes in the upper and lower angles and in the wings took on the characteristic style which, with very slight local changes, was ever afterwards to be employed by him. His scroll, 1690 to 1700, is beyond description in the elegance of style and the strength and sharpness of the carving of the volute, especially at the point of contact with the center; perhaps a shade less massive in appearance than that of the preceding epoch, it makes the senses fairly "ache with satisfaction." The best existing specimen of this period is the example known as the Tuscan, one of the quartet ordered by Marquis Ariberti in 1686, and finished by Stradivari in 1690.* It was in 1691 or 1692 that he originated what is known as the "long Strad" model. These instruments are distinguished from his other violins by their elongated appearance, which is occasioned by an increased length equal to about 1-8 of an inch, which is compensated for by the decreased breadth of the lower bout to the same extent, and most noticeably the upper bout, so that the cubic measurement of the body remains practically the same. The waist or middle bout is long and slender especially in the upper part; the corners have a droop and length which distinguish them from his work at any other period, and which cannot, in the opinion of the writer, be regarded as an improvement in style. The edges have a slightly heavier appearance than those of the preceding epoch. The sound hole is very symmetrical and compact, slightly broader at the middle, and of the regulation length. The technical perfection of the work of this period will always serve to arouse the ardent admiration of the connoisseur. Stradivari was unrivaled in the use of tools, the result in part of dexterity and in part of extraordinary nerve force, which gave him a hand of unerring steadiness. The manner in which he purfled his instruments at this time, especially the method of forming the miter-joint and extending the point to the farthest recess, in the most faultless manner, shows him to have been one of the most adept workmen that ever lived. The color of his varnish, which up to this time had been of a lightish shade, varying from a rather pale yellow to light orange red, now assumed a deeper tone, and hereafter it is found in shades ranging from a medium orange to a dark chocolate shade of red. The broadish figure of his backs of the former epoch gives way to a small narrow curl. Specimens are found mostly in one-piece backs. Their size, as will be seen by the accompanying figures, is the largest ever made by Stradivari, 14 5-16 inches in length by 8 to 8 1-16 inches breadth of lower bout. But so evenly is this increase in length distributed that the

* Another known as the Nelson is in the possession of Mr. D. J. Partello, the measurements of which are:

Length	-	-	-	-	-	-	-	14 inches.
Width of lower bouts	-	-	-	-	-	-	-	8 $\frac{1}{16}$ inches.
Width of upper bouts	-	-	-	-	-	-	-	6 $\frac{3}{8}$ inches.
Width of sides at top	-	-	-	-	-	-	-	1 $\frac{3}{16}$ inches.
Width of sides at bottom	-	-	-	-	-	-	-	1 $\frac{1}{4}$ inches.

proportions are kept intact, no one part predominating, and the design is saved from the appearance of clumsiness which less skilled treatment would have given it. A splendid specimen of this period is one dated 1697, in the possession of Dr. Joseph H. Akers. In 1700, Stradivari had reached the age of fifty-six years, a time in life when most men begin to feel that they have passed the meridian of their powers. Not so with Stradivari. With him all that had gone before seems but a prelude of what was to come. After 1700, an utter absence of any Amati characteristics, and a distinctly original Stradivari style is noticeable. From this time on, he was the undisputed creator of his marvelous designs. He began to broaden his style. His violins have a more robust appearance, although as a matter of fact, they do not measure as a rule more than 8 1-4 in the lower bout, and 14 inches in length of body, whereas, prior to 1700 and as early as 1680, he made many not only longer but also wider. This is likewise true of his violoncellos. The arching is arranged in a different manner, though of regulation height; the edges are perhaps a trifle less rounding, and a little wider; the entire instrument gradually assuming a more solid appearance. This plan eventually culminated in the massive instruments of 1720 to 1725. An impression prevails that all Stradivari's work prior to 1700 is high modeled and small, and all after that year low modeled and large. Actual measurements do not show this to have been the case, for he made violins as low and as large in 1680 to 1695 as instruments that he finished in the 1720 period, and in fact many 1680-'90 violins are even larger than the work of 1730. The illusion is caused by the difference in the arrangement of the arching. The fact that the lines are different changes the aspect in the same manner as a single line of shading changes the expression of a portrait. The death of his wife occurred in the year 1698, after a wedded life of thirty-one years. In this union, six children were born, Giulia, born in December, 1667; Francesco, 1670, who died in infancy; Giacomo Francesco, 1671; Caterina, 1674; Alessandro, 1677; and Omobono, 1679. The two sons, Giacomo Francesco and Omobono, grew up in the workshop, and at Stradivari's death succeeded to the business. Eight months after the death of his first wife, Stradivari married Signora Antonia Zambelli, then in her thirty-fifth year—he being at that time fifty-five.

We now enter the golden period of Stradivari's career.—The application of this term to Stradivari's work between 1700 and 1718 is due to the boundless admiration it has always received from both violinists and connoisseurs. The charm of this work arises from the beautifully figured maple he used, the richness of varnish, and a certain grandeur of style which give rare distinction. Almost every year witnessed the production of an instrument which has won for itself an individual reputation. Mr. Hawley at one time owned a Stradivari of 1702 which is said to have been strikingly handsome. It is now owned in New York City. In the year 1703 appeared the violin known as the Emiliani, which at one time also was the property of Mr. Hawley. It was purchased by Messrs. Hart & Sons, of London, where it has since remained. The Betts, one of the most famous of Stradivari's violins, was produced in 1704, and for masterful conception of design, beauty of wood, and varnish, will, no doubt, ever remain the typical example of Stradivari's skill at this time. Its recent history is of interest. About 1830, Betts, the English maker, in the Royal Exchange, purchased of an untidy, out-at-the-elbows individual, a violin which

THE HAWLEY COLLECTION OF VIOLINS

was offered him for the sum of one guinea. Betts was well aware of the character of his purchase, and in 1852 sold it for £500 to J. B. Vuillaume, of Paris. In 1873, Mr. C. G. Meier became its possessor, after it had changed hands several times. In 1878 he sold it to Mr. Geo. Hart, at what that connoisseur confesses in a letter to Mr. Hawley was a very high price, viz., £800. Mr. Hawley longed to possess it, and tried on various occasions to get Mr. Hart to part with it, but in vain. Not until 1886 could any one induce Mr. Hart to sell, but in that year the well-known enthusiastic amateur, the Duc de Camposelice, secured it at £1,200. In 1891 Messrs. Hill were fortunate enough to possess themselves of the entire collection of the Duc de Camposelice, and shortly afterwards they sold the Betts to a German manufacturer of Stuttgart named Zweifel. Later it passed again to the Hills, was sold to Mr. Brandt, of Surrey, England, owner of the Tuscan, for £1,800, and is now in the possession of a gentleman who never tires of enjoying its fine qualities, Mr. R. D. Waddel, of Glasgow. At the time Mr. Hart purchased the "Betts" from Mr. C. G. Meier for £800, the sale created quite a sensation, as the price was a high one for a dealer to pay for a violin in those days. The following letter from Mr. Chas. Reade, the noted novelist, a copy of which is in our possession, is therefore of interest, as it throws an interesting side light on the transaction by which J. B. Vuillaume secured it in 1852, from Arthur Betts, the violin-maker.

To the Editor of the London Globe.

Sir—As you have devoted a paragraph to this violin (the Betts), permit me to add a fact which may be interesting to amateurs and to Mr. George Hart, the last purchaser. Mr. Vuillaume, who could not speak English, was always assisted in his London purchases by the late John Lott, an excellent workman and a good judge of old violins. The day after this particular purchase, Lott came to Vuillaume by order to open the violin. He did so in the sitting-room whilst Vuillaume was dressing. Lott's first words were, "Why, it has never been opened." His next were, "Here's the original bass-bar," and together they gloated over the rare sight of a Stradivari bass-bar. Mr. Lott described the bass-bar to me. It was very low and very short, and quite unequal to support the tension of the string above concert pitch. So that the true tone of this violin can never have been heard in England before it fell in Vuillaume's hands. I have known this violin forty years. It is wonderfully well preserved. There is no wear on the belly, except the chin mark, in the back a very little, just enough to give light and shade. The corners appear long for that epoch, but only because they have not been shortened by friction, like other examples of that time. For the same reason, the edges seem high, but only because they have not been worn down. As far as the work goes, you may know from this instrument how a brand new Stradivarius violin looks. Eight hundred guineas seems a long price for a dealer to give, but after all, here is a violin, a picture, and a miracle, all in one, and big diamonds increase in number, while these spoils of time are limited for ever now, and indeed can only decrease by shipwreck, accident, and the tooth of time.

I am your obedient servant,

CHARLES READE.

19 Albert Gate, May 9, 1878.

In another letter in our possession to Mr. Hawley, Mr. Hart says under date July 24, 1878:

"I shall indeed have much pleasure in showing your friend, Mr. Robbins, the 'Betts' Stradivarius. If he has but a particle of taste, he cannot but be delighted. As I mentioned to you in my last letter, I possessed myself of it without any idea of putting it in our business for sale, but should I, for any unforeseen cause, change my mind, I promise you shall know before it leaves me."

After the production of the Betts, each year between 1704 and 1712 saw many noble instruments given to the world, nearly all of which are noticeable for their ex-



PLATE IV



PLATE V

ANTONIO STRADIVARI. THE HEALY STRAD AND THE EARL STRAD

quisite wood and varnish. Several were in the Louvre when it was destroyed and were lost for all time. The Stradivari of the Czar of Russia, stolen from his cabinet at St. Petersburg, but restored a few months ago, is a beautiful example of the 1706 period. Stradivari was using at this time his most beautiful maple, a wood having a broadish figure. We can imagine the delight he must have taken in his supply of this choicest of material. Very many of the violins of this period he made in one piece, although there are some in two-piece backs. In the year 1711 Stradivari produced several of his most distinguished instruments, among them the famous Duport Violoncello and the violin which forms so important a part of the Hawley collection, now known as the Healy Strad—a monument to his genius. This is one of the very few perfect Stradivari violins in existence. Although Stradivari was now sixty-seven years of age, a time when most men would have shown the effect of advancing years, no diminution of his skill is noticeable in his work of this period or even ten years afterwards. The sound holes, purfling, and scroll are all done with consummate art. The back of the Healy Strad is formed by one piece of the famous maple that he was using at that time. It has a broadish figure which extends slightly upward from left to right across its width. The wood of the walls is similar to that of the back. The belly is of spruce of the choicest description. The varnish even for Stradivari is remarkable for softness of texture and richness of color. It is a beautiful golden orange. The purfling is done with the greatest possible degree of precision; the miter-joints at the corners are exceptionally exact; the edges are so rounded as to give an appearance of lightness and strength, and are not so wide as his style 1715 to 1718, nor with the narrow rounded margin outside the purfling which is characteristic of his pre-1700 violins. The arching extends from the purfling first with a very slight dip, as seen in the grand pattern of Nicola Amati, and then rises with a graceful sweep to the center, the general effect being one of feminine grace combined with masculine strength. The effect is a tonal quality of rare richness, a subtle, sympathetic, appealing voice, which is unlike that produced by any other model of Stradivari. The scroll is one of those models of design, and in that marked harmony with the body of the instrument, which can be seen only in the work of Stradivari and Amati.

Stradivari had a true sense of good taste in fashioning his scrolls so as to match the general style of his instruments. Never does one see the comparatively chunky and massive scroll, for example, of the 1720 to 1725 period, placed on the light, graceful instruments of the earlier periods, or vice versa. When he created a new design of edge, corner, sound hole, and arching, he also fitted it with a scroll strictly in artistic keeping with it. Therefore, perfect symmetry and strict proportion are the invariable characteristics of all his work. When they are lacking in any respect, it is well to examine carefully into the genuineness of the different parts. As previously mentioned, Mr. Hawley had always cherished the desire to possess a perfect Stradivari in the highest state of preservation. Mr. Hart had at the time the example known as the Betts violin, which Mr. Hawley had repeatedly endeavored to induce Mr. Hart to part with, but always without avail. Mr. Hart promised, however, that in the event of his securing another real gem of Stradivari, Mr. Hawley should have it. So in the early part of 1882, Mr. Hart wrote Mr. Hawley that at last he had a Stradivari which he was proud to recom-

THE HAWLEY COLLECTION OF VIOLINS

mend in the very highest terms. We are fortunate in finding a letter in this correspondence, and quote it herewith, as it shows the high esteem with which Mr. Hart regarded this instrument.

London, April 18, 1882.

R. D. Hawley, Esq.

My Dear Sir—I delayed answering your letters dated 14th and 23d, expecting to hear daily again. I have now your last letter, dated April 8th. I assure you it gives me great pleasure to add another gem to your collection in the Grand Stradivarius, 1711. I know you will be charmed with it. I do assure you it is a Strad you must keep, being one of the few handed down to us in fine condition. The price I have put upon it is a fair cash value, and without doubt it will be a far better investment than the smaller violins. We have had many deals, and I hope we may have many more, and so pleasant as all have been. I am, therefore, not going to ask other terms than offered. I shall be happy to take the Joseph fil Andrea in any transaction. I am, however, inclined to think you will keep it. That violin is a rare one, and worthy of going together with the gems you have. I have no news to send you of interest this time. With my best wishes,

Yours very truly,

GEORGE HART.

The measurements of the Healy Stradivari are given in the table of measurements.

Mr. Geo. Hart is authority for the statement that the Healy Strad at the time of its purchase, was the highest-priced violin their firm had ever bought up to that date, with a single exception,—this in spite of the fact that the elder Hart bought it in under extremely favorable circumstances from an Italian nobleman.

To the golden period belong also three of the greatest 'cellos in existence, viz.: the "Davidoff," "Romberg," and "Mara." In 1713, Senor Sarasati's violin, known as the "Boissier," was produced, and in 1714, the famous example, the "Dolphin," one of the most beautiful of all his violins, and so named because of the rare effects of light and shade in the varnish. In this violin we find the sound hole set rather perpendicularly, almost after the manner of 1722 to 1725.

Stradivari was choice of his finest woods, as is shown by the number of perfectly plain violins of 1710 to 1715, made during the same period in which many of his most beautiful instruments were produced. No doubt he was guided in the selection of material largely by the remuneration he was to receive for each instrument, and only in the more expensive did he use the choicest and most beautiful woods. In the same year, 1714, he completed the specimen known as the Monarch, now in the possession of Mr. Ralph Granger, of California, which, because of its beautiful lines, wood, and varnish, is accorded a very high place. The varnish of the Monarch is plentiful and of a deep rose color. The measurements are: Length of body, 14 inches scant; width lower bouts, 8 1-4 inches; width across upper bouts, 6 1-2 inches.

The next year, 1715, was also prolific of grand results. In that twelvemonth, Stradivari completed a set of twelve violins for the King of Poland, and besides these the Alard, which is one of the finest examples of his skill. Dr. Joachim possesses two fine specimens of this period. The Alard is a 14-inch violin, the back in two pieces, the curve of the maple extending upward toward the edges from the center. In the following year, 1716, was made a violin which of all known examples of Stradivari's work is to-day in the finest state of preservation, the Messie. It remains, after one hundred and eighty-seven years, as if it were made but yesterday. Not a line missing, nor the symmetry of a single curve broken by wear. In Florence is another violin of the same year which is almost as fine, though the back and sides are of different maple.

Vieuxtemp's Stradivari dates 1718, and in point of workmanship, wood, and varnish, is very handsome. The year 1721 saw the production of a celebrated violin, which was formerly in the collection of His Royal Highness the Duke of Edinburgh, now in possession of Mr. D. J. Partello.* In 1722 Stradivari had attained the seventy-eighth year of his age, and how marvelous to find the eye so keen and the hand so true! It was in this year that the example known as the "Earl," belonging to the Hawley collection, but recently purchased by Mr. Archibald Mitchell, was produced. This violin is typical of the period in which it was made. There is a massiveness and weight which easily distinguish it from any previous or later work of Stradivari. The lines of the upper bouts, known as the shoulders, are less rounded and have a squareness which amounts almost to stiffness, but they are saved from this by the skill with which he treated all other features of the work, leaving the proportions as perfect as in any of his smaller violins. The arching rises abruptly from the purfling, but having done so does not continue to swell upward to the center but remains quite flat. This flatness is compensated for by the extraordinary height of the walls, which we believe exceed in measurements those of any other period. The maple of both back and sides has a small figure which differs from that used at any other period, so far as we have observed. In passing it is interesting to note that in some violins of this period the maple is almost perfectly plain. The belly of the "Earl" is of the choicest description, and the varnish in common with other work of that year and period has a dryer appearance than that of former years. The scroll is a fine piece of carving, not having perhaps the extreme elegance of expression of the 1710 to 1716 period, but equally fine in character and thoroughly in harmony with the architecture of the violin itself.

The "Earl" was purchased by the Earl of Westmoreland, founder of the London Royal Academy of Music, while British Ambassador at Vienna, about 1815 or 1820. It remained, as far as is known, in his possession until his death (October 16, 1859) and in his family until some four years later. Mr. Hawley secured it from Mr. Hart, July 7, 1877.

Other fine examples of violins of this period are those known as the Spanish Strad of Mr. D. J. Partello,† dated 1723, the violin known as the "Ernst Strad," dated 1726, and the violin known as the Paganini, dated 1727. Other well-known violins of the 1720-30 period are the Bott Stradivari‡ and the Ludwig,§ 1724. In 1722 he made the violin known as the Rhode Strad, dated 1722, which is unique in that it

* Dimensions of the Duke of Edinburgh Stradivari, 1721:

Length of body -	-	-	14 $\frac{9}{16}$ inches.
Width of lower bout -	-	-	8 $\frac{1}{4}$ inches.
Width of upper bout -	-	-	6 $\frac{11}{16}$ inches.
Width of sides at top -	-	-	1 $\frac{3}{16}$ inches.
Width of sides at bottom -	-	-	1 $\frac{1}{4}$ inches.

† Measurements of Spanish Stradivari, 1723:

Length of body -	-	-	14 inches full.
Width across lower bouts -	-	-	8 $\frac{5}{16}$ inches.
Width across upper bouts -	-	-	6 $\frac{11}{16}$ inches.
Height of sides at top -	-	-	1 $\frac{3}{16}$ inches.
Height of sides at bottom -	-	-	1 $\frac{1}{4}$ inches.

‡ Measurements of the Bott Strad:

Length of body -	-	-	14 inches.
Width across lower bouts -	-	-	8 $\frac{1}{4}$ inches.
Width across upper bouts -	-	-	6 $\frac{1}{8}$ inches.

§ The measurements of the Ludwig Strad are as follows:

Length -	-	-	-	13 $\frac{15}{16}$ inches.
Width, lower bouts -	-	-	-	8 $\frac{1}{16}$ inches.
Width, upper bouts -	-	-	-	6 $\frac{1}{8}$ inches.
Sides at the bottom -	-	-	-	1 $\frac{1}{82}$ inches.
Sides at the top -	-	-	-	1 $\frac{3}{16}$ inches.

THE HAWLEY COLLECTION OF VIOLINS

is very ornate in purfling and carving on the walls and scroll. The violins of this decade, 1720 to 1730, have a peculiarity of tone which distinguishes them from Stradivari's earlier work and also that coming after 1730, in that it is more somber, without losing, however, the characteristic Stradivari quality. This tone is very effective for players of the type of Ernst and Rhode, who seem to require its note of pathos to inspire them. In 1730 Stradivari was 86 years old, and his burden of years began to press heavily upon him. For over sixty years he had remained faithfully at work, resolved that until time had so closed in on him that eye and hand should fail, he would continue at the bench. There is something grand in the contemplation of the long career of Stradivari. He whose work was to stand unsurpassed for uniformity of merit, both as regards tone and workmanship, was vouchsafed more years of usefulness than any other maker, and so gave to posterity a larger number of instruments of the highest class than any other liutaro before or after him. He must have had assistance in his work for many years prior to 1730, and no doubt he obtained it from both pupils and workmen employed for the purpose. The important features of the construction of his instruments, such as the cutting of the scroll, sound holes, purfling, edges and corners, as well as the varnishing and general adjustment, he did with his own hands, if we are to base judgment on the uniformity of the workmanship which he maintained at all times. The graduation of thicknesses and selection of wood must also have been done by him; so it is easily imagined how incessant the toil and constant the effort to have produced the number of instruments which left his hands. To work from early morn until the heat of the day, then to rest for perhaps two hours, after which steady work until too dark to see, must have been the daily routine of Stradivari's long life. The world affords few examples of greater industry than that of the life of Stradivari.

"Not Bach alone, helped by fine precedent
Of genius gone before, nor Joachim,
Who holds the strain afresh incorporate,
By inward hearing and notation strict
Of nerve and muscle, made our joy today:
Another soul was living in the air
And swaying it to true deliverance
Of high invention and responsive skill!
That plain, white-aproned man
Who stood at work
Patient and accurate full four score years,
Cherished his sight and touch by temperance;
And, since keen sense is love of perfectness,
Made perfect violins, the needed path
For inspiration and high mastery,—
Antonio Stradivari."

GEORGE ELIOT.

From 1730 Stradivari's work becomes more and more irregular. The workmanship is noticeably deficient in the perfection of past years. Still, however, it is more than fit to rank with the best of that of his contemporaries, if we exclude Joseph Guarneri. In the cutting of the scroll, purfling, and sound holes his unsteady hand and failing sight are most noticeable. Several writers in analyzing Stradivari's vio-



PLATE VI

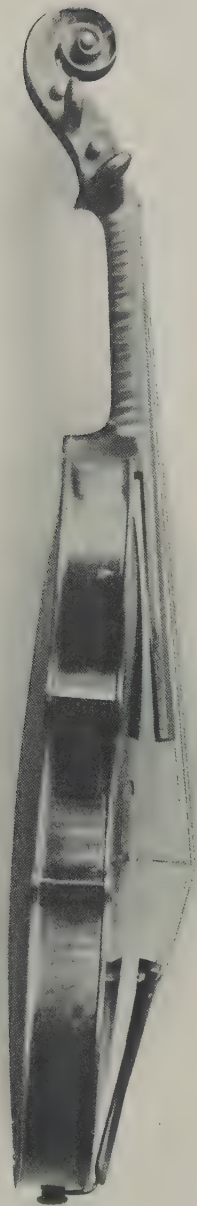
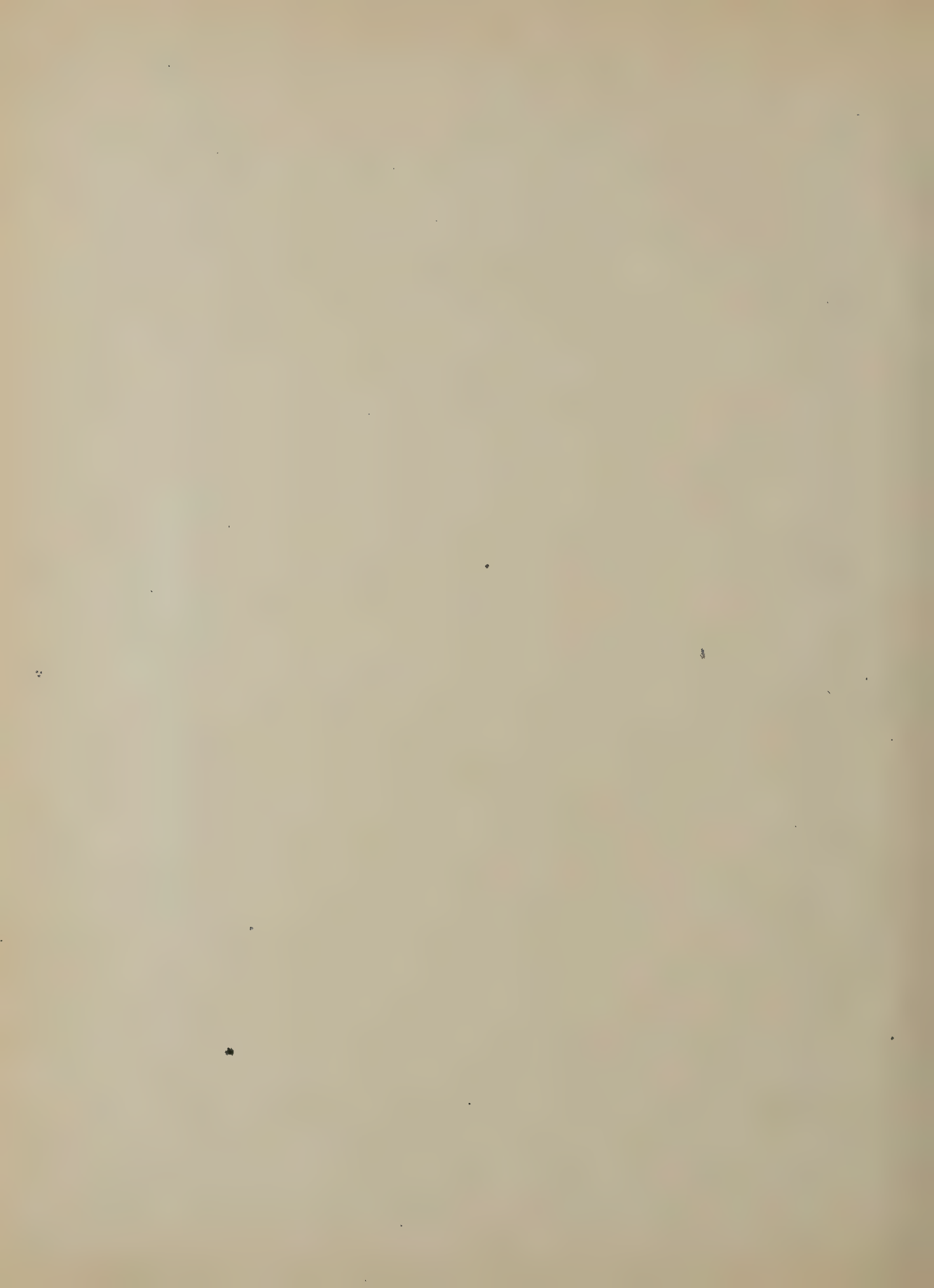


PLATE VII



ANTONIO STRADIVARI. THE HEALY STRAD AND THE EARL STRAD

lins of the period between 1730 and the time of his death, are fairly united in the belief that his sons, Francesco and Omobono, Carlo Bergonzi, Lorenzo Guadagnini, and various other protégés, contributed so much of their labor thereto, and evidences of their handiwork are so plainly to be seen, as to impair the right of these productions to rank as pure Stradivari. So eminent an authority as Vuillaume, according to Fétis, considered not only those mentioned above as having worked with Stradivari, and therefore partly responsible for the instruments turned out in that period, but also included Joseph Guarnerius del Gesù, Gobetti, Allesandro Gagliano, and Michael Angelo Bergonzi. Mr. Hart also includes Montagnana in the list. No one to-day seriously believes Guarnerius to have been associated with Stradivari in a business way. In so far as our observation goes, we must confess that no work of Allesandro Gagliano that we have seen places him in that class; indeed, we are inclined to believe that he obtained instruction elsewhere, and if he were identified with Stradivari it was for so short a time and in such a manner that he did not grasp the true Stradivari idea at all. Merely because we find certain ideas of Stradivari embodied in the work of all other makers, it does not follow that they must needs have served with Stradivari. On the contrary, as Stradivari's fame spread, and his instruments found their way into all parts of the peninsula, anybody was free to examine them and to copy such features as he deemed better than his own. As regards Gobetti, judged by his best work, there is much more likelihood of his having derived from Stradivari his inspiration and of having been associated with him. There are certain characteristics in his work, noticeably his sound holes, edges, corners, and scroll as well as his arching, which partake strongly of Stradivari. One thing he did not do that places him as an artist above other Venetians—he never, as far as we are aware, was addicted to the German idea as was Montagnana. And in view of the occasional unhappy productions of Domenico Montagnana, great artist though he assuredly was, we cannot believe that he was ever associated with Stradivari as a pupil. Much of his work is contrary to the basic principles of Stradivari's method. And inasmuch as there is no documentary evidence to support the belief, we agree with Messrs. Hill that it is an error to class Montagnana in the Stradivari school. He worked elsewhere, and probably received from Francesco Ruggeri or Gobetti all his inspiration, except such ideas as he may have gleaned from the study of Stradivari's instruments when opportunity offered. Michael Angelo Bergonzi undoubtedly worked with his father, Carlo.

Reverting again to Stradivari and his work during the last seven years of his life, we express the belief, after careful consideration of the evidence, that he worked as he had all his life, allowing of course for old age and infirmity. There were days perhaps when he may not have done much, in fact nothing at all; then for a period he was able to work steadily at the bench. The imperfectly cut sound holes, defective purfling, scrolls that lacked trueness of curve and decision, have been attributed to one or other of his pupils or workmen, but this we believe to be a mistake. Our reasons for entertaining this opinion are: First, that a man who for eighty years had taken pride in doing that work himself, so in that long period there is not a single instance of any other hand being in evidence, and who jealously guarded his secret power, believing no doubt that his hand alone was competent to execute such important features of the construction of the violins which were to bear his unrivaled name,

THE HAWLEY COLLECTION OF VIOLINS

would not relinquish that idea until death came to close his career. Second, old age only serves to increase a man's belief in his own infallibility, so the natural probability is that in these years Stradivari was unaware of his own failing. If he could find no one in former years whom he considered competent to do the work he considered his own, it is not likely that he would find him in his later years. Third, Stradivari loved and took great pride in his work and was proud of his ability in his old age, as witness the number of his labels which bear, in his own writing, the statement of his age. Note that all such labels occur after his eighty-fifth year, and are indicative of his pride in his years. Such a man was not likely to acknowledge defeat until unable to raise his hand. Fourth, the labels inscribed "Sotto la disciplina d' Antonio Stradivari," indicate that he desired to make it known when his sons or pupils assisted in any work of importance in the same manner that by his own label he indicated his individual authorship. He wished the work of others, although done under his direction, to be distinguished from that of his own hands. It seems to us, therefore, that Antonio Stradivari was the maker of every violin which left his shop with his label. His violins of this period are varied in their characteristics. The wood varies in texture from absolutely plain to a beautiful figure. In some the scroll is poorly done, in others it is nearly up to the old standard. The sound holes at times are artistically placed, and in other violins are very poorly done, one being as much as 1-16 inch higher than the other. This seems to have been a common failing with many Italian makers, but never before noticeable in the work of Stradivari. The varnish, however, is the same and varies only in the skill with which it was applied. In the years 1732 to 1734 he made several large violins, there being as much as 2-16 of an inch difference between them and the 1715 to 1716 period. The one now owned by Prof. Hugo Herrmann and recently heard during his concert tour in the States, is a fine example of the 1733 period. Among the instruments of this period are striking examples of Stradivari's ability in tone-building.

Measurements of Latest Period.					
1732.			1736.		
Length	-	-	-	14 $\frac{1}{8}$ inches.	
Width, lower bout	-	-	-	8 $\frac{1}{4}$ inches.	
Width, upper bout	-	-	-	6 $\frac{11}{16}$ inches.	
Sides, highest	-	-	-	1 $\frac{1}{4}$ inches.	
Sides, lowest	-	-	-	1 $\frac{3}{16}$ inches.	
Length	-	-	-	14 inches.	
Width, lower bout	-	-	-	8 $\frac{3}{32}$ inches.	
Width, upper bout	-	-	-	6 $\frac{1}{2}$ inches.	
Sides, highest	-	-	-	1 $\frac{1}{4}$ inches.	
Sides, lowest	-	-	-	1 $\frac{3}{16}$ inches.	

On the 18th day of December, 1737, the great master passed away. His second wife had died in March and he had never recovered from the loss. The record from the register in the Church of San Domenico reads as follows:

"In the year of our Lord, one thousand seven hundred and thirty-seven, on the nineteenth day of the month of December, Signor Antonio Stradivari, a widower, aged about ninety-five years, having died yesterday, fortified by the Holy Sacraments and comforted by prayers for his soul until the moment he expired, I, Domenico Antori Stancari, parish priest of this Church of San Matteo, have escorted to-day his corpse with funeral pomp to the Church of the very Reverend Fathers of San Domenico, in Cremona, where he was buried."

Eight years before he died Stradivari purchased a tomb of a Cremonese family. It was situated in a small chapel named "Blessed Virgin of the Rosary," in the

ANTONIO STRADIVARI. THE HEALY STRAD AND THE EARL STRAD

Church of San Domenico, which stood directly across the way from his house. In this family vault until 1869 reposed the remains of Stradivari and his descendants. In that year, owing to the decay into which the old church had fallen, the municipality decided to pull it down together with the adjoining convent, and to devote the site to a public park. Thus was destroyed all vestige of the Stradivari tomb. In less than 150 years the massive stones which the master had fondly hoped would perpetuate his name had perished off the face of the earth. But he needed them not. While music endures the name of Stradivari will never sink into oblivion.

The new city park extends the length of a square, and around this square in the days of Stradivari were clustered the homes of the violin builders. There is Bergonzi's house, and to the left is the home of Guarnerius. And on a wall which still stands on the Piazza Roma is a small tablet which bears this inscription:

HERE STOOD THE HOUSE IN
WHICH ANTONIO STRADIVARI
BROUGHT THE VIOLIN TO
ITS HIGHEST PERFECTION
AND LEFT CREMONA AN
IMPERISHABLE NAME AS
MASTER OF HIS CRAFT



Chapter II

Giuseppe (Joseph) Antonio Guarneri, 1683-1745

The King Joseph and the Jarnowick



JOSEPH GUARNERI had perhaps the most interesting personality with which we have to deal in the study of violin building in Cremona. His genius was of the impulsive kind—not always having the consistency of that of his contemporary, Stradivari, but nevertheless always giving evidence of its presence, and now and then burning with a great blaze that served to show what a superb, artistic endowment, nature had bestowed upon him. Stradivari was better balanced mentally, in that the qualities of industry, persistency, and method must be remarked from even a cursory study of his life and work. Guarneri, on the other hand, does not seem to have had that serene poise which was one of Stradivari's most charming traits of character. Guarneri's temperament was in every respect artistic to a degree, and, like those who are especially gifted in any one direction, he was lacking in others. That he was of a religious nature is shown by the fact that his labels all bear the sign of the cross and the characters I. H. S. (Iesu Hominum Salvator), the use of which earned for him the appellation of Del Gesù. Fontaine said, "By the work one knows the workman," and Guarneri's work is all we have upon which to base our speculations as to his personal characteristics. While the musical quality of his instruments is invariably of the same high standard, a marked difference is observable in the workmanship. From the superb workmanship displayed in the King Joseph to that of some others of his violins, even of the best period, a great falling off is noticeable. This seems to indicate inconsistency, perhaps a result of changing moods, and that he varied his endeavors in accordance with the fee he was to receive. He was at times fired with intense ardor for his work, and again he was careless as to the manner or means of its completion. Yet he always adhered to the principles of construction that have made his name synonymous with perfection of tone. Joseph probably did not worry greatly over what the future had in store for him. Light-hearted and gay, fond of jolly fellowship and the good things of life, he worked only when and as the spirit moved him. Little is known of his early life, and the question of his apprenticeship has been one fruitful of discussion. It has been maintained by some writers that Stradivari was his master, probably because they think that no other was competent. Other authorities lean to the belief that it was in the shop of Joseph Guarneri, son of Andrea, his cousin, that he obtained his instruction, and this theory seems to us to be the correct one. What more natural than that he should be apprenticed to one of his own family standing high in the profession? While it is contended with reason that there is not much in common in the work of the two men, and therefore that the relationship of master and pupil is not likely to have existed, there are ex-



PLATE VIII

cellent grounds for adhering to this belief. In the first place, Guarneri's originality and independence of action made him a law unto himself. He needed but to learn the principles of his art from his master, the details he would work out on his own lines. And again, if there is little to remind one of Joseph Guarneri, son of Andrea, in his work, there is still less to remind one of Stradivari or any other Cremonese maker. In fact, if Guarneri is indebted to others for ideas of model, outline, or sound hole, the credit must be accorded to two makers—one especially who had many years before passed away, Giovanni Paolo Maggini, of Brescia, and to Giovanni Grancino, of Milan, for in certain features of their work, especially outline and edges, a marked resemblance is often noticeable. Environment has a mighty influence on a career. Guarneri was encompassed by the most favorable conditions possible to develop latent genius. The fervent ardor of the world's greatest master builders surcharged the very air he breathed. This electrifying current of inspiration stimulated all who were within its magic influence, and was productive of results such as no other agency could possibly have accomplished. Under such favorable influences, the genius of Guarneri developed even more readily than it could under the instruction of any single master, whoever he might have been. When we consider that during his youth, almost within a stone's throw of one another, flourished so many of the world's greatest makers—men like Stradivari, Andrea Guarneri, Lorenzo Guadagnini, Joseph Guarneri the son of Andrea, and many others of less note, we are able to appreciate how great was the rivalry and competition, the strenuous strife of one to outshine the other, which must have existed. The spirit of mastery was in the very air. The youth Joseph had the seeing eye, the hearing ear, and the sensitive soul, and the atmosphere of his daily life did the rest. If the musical life of Berlin and Paris is such an important factor in the education of students of music who can but touch its outer edge, how potent must have been that familiar intercourse with the great artisans in Cremona, and how inspiring the oral traditions of that eminent worker and teacher, Nicola Amati, and other masters who had but recently passed away.

Joseph Antonio Guarneri was born on the 8th day of June, 1683, the year before Nicola Amati died, and two years before the birth of him, to whom, in the words of Schumann, music owes almost as great a debt as a religion to its founder—Johann Sebastian Bach. To the celebrated luthier, M. Jean Baptiste Vuillaume, of Paris, an ardent admirer of the works of the old masters, is due the credit of having established this interesting fact. His father, Giovanni Battista Guarneri, was not a violin-maker, and as far as known was not interested in any way in the art. His mother's name was Angela Maria Locatelli, a name made famous in violin music by that eminent violinist and composer, Pietro Locatelli, 1693-1764. It is unfortunate that no trace of the incidents of the boyhood and apprenticeship of Guarneri can be found. No work of his bearing date prior to 1720 is known. If we are to grant that he made no violins up to that time, when he was thirty-seven years of age, the question arises, what had been his occupation during the preceding twenty years, or from the time when he may be supposed to have entered his apprenticeship? Either he worked during all those years in the shop of another maker, or he did not follow the vocation of violin-making. If the former be true, is it not natural to suppose that certain evidence of the fact would be found in violins bearing the labels of other makers? Genius such as Guarneri's is not easily covered. We are

THE HAWLEY COLLECTION OF VIOLINS

able to detect the hand of Stradivari in work which came from the shop of Amati. Similarities of one kind or another are found in the instruments of Gasparo da Salò and Maggini, Stradivari and Bergonzi, and Lorenzo Guadagnini, and why should it be altogether different in the case of Guarneri? No suggestion of Guarneri is found in the work of any other maker except the Brescian, nor can any trace of the influence of any other maker or makers, except in the distant cases already cited, be found in any of his violins. The former circumstance may be accounted for in a way, for if he worked for any other maker he would naturally be compelled to follow the directions given him, or to seek employment elsewhere. The fact, however, of there being so little in his work to remind one of any other maker, is of more importance than has ever been realized, as it shows him to have been possessed of far greater originality than any of his contemporaries, Stradivari included. That he had no pupils, as was customary with all other masters, is also a fact worthy of attention and arouses lively speculation as to the characteristics of this remarkable man. It indicates that he "was a prophet without honor" in his own city—that he was a man of very marked individuality, thoroughly convinced of the correctness of his own ideas, and not backward in saying so, and, as is usually the case with such men, surrounded by a host of unbelievers who were not slow to scoff at his ideas. It is not probable that he worked very long in any one place after having spent the three or four years of his apprenticeship, which was the customary period in Cremona. It seems more than likely that a man of his apparent disposition would be fond of moving from one shop to another, to observe the work of different masters. It may be also that his independence of spirit made him difficult to deal with. In the course of these twenty years, he may have worked in the various Italian violin-making centers, all the while observing the methods employed by others, and gradually evolving in his own mind the principles by which he was a few years later to develop a tone quality distinctly his own, a tone quality which was to mark the culminating point in violin construction for all time. The fact that his work exhibits little trace of the influence of other makers is a circumstance tending to show that he had the greatest faith in himself. He dared to differ from all the authorities. The fact that his work has proven so uniformly successful shows that this divergence from the usual models could not have arisen from chance or indifference, but that it was based upon self-taught principles differing radically from those employed by other great makers of the day. As a result of his antagonistic attitude, combined with the difference in tonal quality, his violins in his own day were not popular. His patronage did not come from princes of church or state, as did that of Stradivari, but it was left to time and the evolution of violin playing to demonstrate that Joseph del Gesù, in thus differing from his contemporaries, was working out his ideal upon rational principles, the development of which marks him as having been without a peer in his calling. It has taken generations to arrive at a just estimate of his genius.

A talented man follows the ideas in vogue. He may indeed improve upon what has gone before, but it will be along the same lines. A genius marks out new ground, and that is just what Joseph del Gesù did in violin tone. All other makers since Maggini endeavored to retain the sweetness of Amati, improved and increased in volume if possible, but retaining the same quality of tone. Not so with Joseph del



PLATE IX

Gesù. He created a quality of tone all his own and of an entirely different character. He foresaw the great acoustical requirements which in time were to be made upon the violin. Violin composition had made great strides in his day, and a very marked increase in the demands of violinists had been developed. Giuseppe Tartini was living, and Guarneri must have realized in a vague way the demands that virtuosity would in time make upon the violin. He retained much of the sweetness of Stradivari and Amati, but added thereto a biting, virile, thick quality which adds great resourcefulness to the tone in the rendition of the heavier forms of violin music. Guarneri's work was classified by J. B. Vuillaume into three periods: first, the period of 1720 to 1730; second, 1730 to 1740; third and last 1740 to 1745. On account of the higher-modeled violins of 1730 to 1735, another subdivision should be made, as these instruments are quite different from his earlier work and certainly vary widely so from those made between 1735 and 1740. If this revision be allowed, we then have four distinct epochs instead of three, viz., 1720 to 1729—1729 to 1735—1735 to 1740—1740 to 1745. Having now glanced as best we may at the man, let us turn to the consideration of his work. The model adopted by Joseph Guarneri for his first violins was small and flat. In length some were as small as 13.5-8 inches, while others were from one to two-eighths of an inch larger. His arching is flat and the wood left very thick in the back, a method he followed all his life. He selected spruce of especial virility for his tops. The grain is always fine and straight. The backs are sometimes cut on the slab and again on the quarter. When in the latter manner, they are usually found in two pieces. They are reduced in width across both upper and lower bouts in keeping with their length. The workmanship varies largely in different instruments. Stradivari in varying his instruments according to the fee he was to receive, did so by assorting his wood, using plainer material in his cheaper, and beautiful wood in his more expensive work. When there was a choice of material from the acoustical standpoint, naturally that which was less desirable would be made up in his less costly instruments. Guarneri in varying his work did not assort his wood, at least to any marked degree. He made the saving in the workmanship. Thus we find that no great maker varied so widely in respect to workmanship as Guarneri, which fact renders him the most difficult of all makers to follow. Throughout his long career, this characteristic is ever noticeable. By the foregoing we do not mean that his wood never varies in beauty, but that the variation is not so marked as in the case of some other makers. His varnish is always of great beauty, and in the decade 1720 to 1730 it is usually of a rather light orange color. Two interesting specimens of Guarneri's violins of this epoch are those of the late Madame Camille Urso, and of Mr. Spiering. The variations of Guarneri's sound holes have always been of surpassing interest to violin-lovers. They are so original, so different from those of any other maker, that their study has always been of an engrossing nature. The sound holes of the 1720-to-1730 decade, like those of other periods, seem to reach the extreme limit of size, the measurement which cannot with safety be exceeded if the symmetry and beauty of proportion throughout the instrument is to be maintained. They are wide at the center and sweep inward at both top and bottom with majestic grace, and here we find the influence of Maggini. Both the lower and upper wings are of average size, but the projection or ear is carried close up to the outermost edge. The ear (that little peninsula of wood which reaches

THE HAWLEY COLLECTION OF VIOLINS

out into the open of the upper and lower arms of the sound hole) is of more than ordinary size, but is designed in such a masterly manner that it remains in perfect harmony with other parts of the sound hole and with the general character of the instrument. The middle bouts in Guarneri's work have a long, graceful sweep. The edges are somewhat raised and most beautifully rounded. In the design of his sound hole and the length of the middle bouts, Joseph drew on the master minds of Brescia. In respect to the manner in which his edges are finished, Giovanni Grancino would seem to have furnished the inspiration, although in the execution of the plan, there can be no comparison in workmanship. A peculiarity in outline, often overlooked by many students, is the flatness, or squareness, of the lower bouts at the bottom. This characteristic is noticeable in Guarneri's work throughout his career and was employed in the earliest instruments by his hand that have come to our notice. About 1730 Joseph adopted a much higher arching and the violins of this time differ in this respect from those of any other period. The wood employed is of remarkable beauty, and the thicknesses of the back and top are lessened, a change necessitated by the increased arching. A splendid specimen of this period (1732) is in the possession of Mr. Geo. A. Thresher,* of Newton, Mass.

The shape of the sound hole is changed to conform to the general style of the instrument, and the timbre of tone has less of that characteristic virility found in the violins of all other periods. By 1734 his model became broader and the arching lower. The sound hole has a broader sweep in the lower portion, is not set so perpendicularly, and the ears are not carried nearly so far into the upper and lower bends.

The year 1735 may be regarded as marking the beginning of the golden period in Guarneri's work. His model is reduced in size, the arching lessened in height, so that it is quite flat, and his every effort seems an endeavor to produce that peculiar Guarneri tone-timbre with which his name is alone identified, and upon which his fame securely rests. A rare example of Guarneri's work of 1735 is in the possession of Mr. H. O. Havemeyer, of New York. Another of wide European reputation is the specimen known as the D'Egville, now in the possession of a prince of Prussia. In the former, the varnish is of a lovely brownish red. In the latter, it is of a lighter shade of red. Some time in the early thirties, Joseph secured a log of pine wood which he valued as a treasure above price. Its acoustical quality was remarkably suited to the production of the peculiar tone quality he sought to bring into being. The great majority of his violins have tops of this wood. Its striking peculiarity is a dark vein which extends downward from the upper edge toward the sound hole, parallel with and near the fingerboard. Now it is found on the side of the G string, now on the other side, and, again, as in the case of the King Joseph, it appears on both sides.

The year 1736 was not prolific in great work. In 1737, however, he completed that chef-d'œuvre, the violin known as the King, which for finished workmanship, richness of varnish, and majesty of tone is conceded to mark

* Measurements of the Thresher Guarneri :

Length -	-	-	-	-	-	-	-	-	13 $\frac{7}{8}$ inches.
Width of upper bout	-	-	-	-	-	-	-	-	6 $\frac{1}{2}$ inches.
Width of lower bout	-	-	-	-	-	-	-	-	8 $\frac{3}{4}$ inches.



PLATE X

the culminating point in the artistic career of Joseph Guarneri del Gesù. He was in the zenith of his remarkable powers in the fifty-fifth year of his age, and he brought the technique of a lifetime to bear upon this instrument. It was the year of Stradivari's death, which occurred within a stone's throw of Joseph's house. For some time past, the struggle to see who could succeed to the position of the great master had been in progress. Carlo Bergonzi, whose workshop adjoined that of Stradivari, was in his prime, and he was straining every nerve to draw to himself the Stradivari patronage. It takes no great flight of fancy to see the mighty Joseph girding his loins for the contest and entering the arena with his unanswerable challenge to all comers, his King Joseph. Its back he formed of one piece of maple cut on the slab. It reveals a figure of surpassing beauty. The effect, heightened by the richness of the varnish, is to produce a picture in which one sees the beauties of a sunset at sea. The wondrous beauty of this back and sides has aroused the ardor of the wielders of bow and pen for the better part of a century. The belly, from the famous log already described from which Joseph derived the tops of so many famous instruments, has a very fine grain at the center, but broadens gradually toward the sides. The walls are of maple, quarter-sawed, so as to show to the best advantage every feature of their beautiful marking. The quality of the varnish is of the richest possible description and of a lustrous ripe-peach color, and the effect of the beautiful coating over the wavy undulating figure in the maple of the back and sides is as if Nature were in perfect harmony to produce her most ravishing lights and shades. The scroll is in the finest style of the maker, and the workmanship displayed is beyond any other known Guarneri instrument. In speaking of this period of the work of this maker, Mr. George Hart, in his standard work on violins, says, "In these culminate the most exquisite finish, a thoroughly artistic and original form, and the most handsome material." In some cases the luster of the wood of the back, set in its casing of deep amber, that unrivaled varnish, may be likened to the effect produced by the setting summer sun on cloud and wave. The reader may pardon the application to the glow of this covering of the loveliest description in the compass of the English language, which paints the heaven's colors as

"Melted to one vast iris of the West,
Where the day joins the past eternity.
All its hues,
From the rich sunset to the rising star,
Their magical variety diffuse.
And now they change; a paler shadow strews
Its mantle o'er the mountains: Parting day
Dies like the dolphin, who in each pang imbues
With a new color as it gasps away,
The last still loveliest,—'till—'tis gone,—and all is gray."

BYRON.

The effect of the beautiful corruscation upon the back of the violin is obtained by cutting the wood upon the cross, or, as the French term it, *sur maille*. In concluding our inadequate description of the appearance of the King Joseph, let us add the fact that Mr. Hart pronounced it to be "the most perfect and handsomest Guarneri in existence," and called it his King, by which appellation it has ever since been known.

THE HAWLEY COLLECTION OF VIOLINS

The tone of the King Joseph may be said to be without a peer in the violin world. The tone possesses, to a greater degree than in any other violin which ever came under our observation, that peculiar Guarneri timbre which distinguish his violins from those of all other makers. In its incisive virility, thickness, breadth and brilliancy, and that subtle, appealing quality, partaking on one hand of the somber melancholy note of Brescia, and on the other of the infinite sweetness and purity of the Stradivari, it seems as if the last word in violin tone had been spoken. Some violins are especially adapted to interpret one style of music and some another, but the King in its all-embracing quality, depth, and breadth of tone, is heard to advantage in soft and whispering serenades, the gay strains of Bohemia, the dignified measures of Beethoven, or in the exalted prayers of the cathedral service. In concerted compositions filled with every emotion which genius can record and impart, the voice of this Guarneri, rising above the orchestra, never fails to fill the audience with breathless emotion. This unique example of Guarneri's art was secured by Mr. James Goding, an eminent patron of art and music, who lived in London in the first half of the last century. He obtained it from a noble family of Lombardy, Luigi Tarisio probably being the medium through whom the purchase was made. Mr. Goding's collection, which was one of the most celebrated collections of bow instruments ever formed, contained many of the rarest works of Cremona, and eventually represented a very large investment. After Mr. Goding's death, his heirs arranged to dispose of his priceless treasures. So on Friday, February 20, 1857, at two o'clock, occurred, "by order of the executors," the public sale by Messrs. Christie and Mansons, St. James Square, London, "of the celebrated collection of musical instruments of the late James Goding, Esq." The King (lot 379), with others of the violins, was sold to Mr. John Hart for the then unheard of sum of £260, by far the largest price paid for a single instrument at the sale. Mr. Hart sold it to a Mr. Appleby (presumably the poet), but in the course of a few years he repurchased it for the celebrated collection of Mr. Charles Plowdon, of London. While in the latter's possession, it was seen by one of the most eminent American collectors, Mr. John P. Waters, of Brooklyn, who was so impressed with its beauty that he expressed to Mr. John Hart his desire to secure it when opportunity offered. This did not occur until the death of Mr. Plowdon, when on August 30, 1868, the transaction which brought the King to America was consummated, the price having advanced to £350. Its advent into this country occasioned widespread comment.

Data regarding the works of Cremona which were brought to this country in the early days are impossible to obtain. It is certain, however, that Italian violins of any kind were exceedingly rare in America, and that of the masterpieces of Cremona there was none, so far as we are able to learn. The wealthy planters of the South in the ante-bellum days seem to have been the only patrons of the violin and its music. It was considered the proper thing for their sons and daughters to be sent abroad, preferably to Paris, to secure the educational advantages which that city afforded. It is to them the credit is due of having brought home violins which were above the grade of the cheap fiddles of Saxony and Mirecourt, which up to that time filled the ideals of our fathers and grandfathers. This Stygian ignorance is not anything to feel ashamed of, however, when we remember that it was less than fifty

years since the enlightenment of Western Europe. For it was not until 1827 that that unique violin collector, Luigi Tarisio, began to astonish the Parisian dealers by the large number of rare masterpieces he brought out of the great storehouse, Italy. It is only since then that the world has supplied itself with the rich fruits of the labor of the makers of Brescia, Cremona, Venice, etc. Before that time, the possibilities of the market for their treasures were not appreciated by the Italian people, and to the mass of violinists of middle Europe, the Italian bow instruments were terra incognita. But the Italian instruments needed only to secure a hearing. Within a few years after their proper introduction, the violin shops of Paris, London, and other centers of Europe were filled with them, to the exclusion of nearly all others; and so the passion spread year after year, as the witchery of their voices became better known. To-day the Cremonese heirloom is worshiped in every corner of the world where the violin is played. The King was, therefore, the pioneer in America, at least as regards violins of its class, and with the Goding Amati, had not a little influence in the creation of that sentiment for better things which, with the increase of wealth and culture in the country, has resulted in bringing across the Atlantic thousands of Italian violins.

While in the possession of Mr. Waters, its light was not hidden under a bushel; on the contrary, its transcendent beauties were explained to hundreds of amateurs, and it was the direct means of planting the desire for ownership of a Guarneri in many a breast. Mr. Hawley about that time became deeply interested in Cremonas, and, having the determination to form a collection of the very choicest specimens, longed to be the possessor of the King, and made repeated attempts to induce Mr. Waters, who was in no sense a dealer in violins, to let him have it. It was not until Mr. Waters gave up playing the violin that he would entertain such a proposition, but finally, on May 22, 1876, he decided to let Mr. Hawley have it at the agreed price of \$3,260. This sum at that time was an unheard of figure. The sale attracted much attention in the newspapers, and the Hawley collection shortly became known throughout this country and Europe. The following letter to Mr. Hawley by Mr. Waters throws an interesting sidelight on the transaction:

Mr. R. D. Hawley.

New York, May 19, 1876.

Dear Sir—Your letter of May 18th received, and in reply will comply with your desire. You shall have the violin and the terms you mention, \$1,500 down; balance in six months. I am not in need of money, and feel perfectly confident of your honor, etc. This violin has been my pride and glory ever since I have owned it, and I will cheerfully transfer this gem to your keeping, knowing it will be in good hands. I should not have liked to have sold this violin to a musician. They do not know how to prize or take care of a fine Cremona. You are perfectly right in your remarks about buying these fine things. Never cramp yourself to gratify a desire outside of business, and if you feel as though you could spare any certain sum from your business which would give you pleasure, I think it is well to do so. A man may do a great many more foolish things with his money than to buy first-class Cremonas, for they certainly will not die or cost much to keep, and this violin will never grow less in value. You will never find or see its equal in beauty or tone. I know you will prize it and take good care of it, and follow my advice—never allow professors to try or compare it with their violins. Keep it free from the touch of these German fiddlers, and for yourself only. I will send you a bill of sale and history as far as I know. I never intended selling this violin until Mr. Johnson spoke to me about it, and then made up my mind quick. I shall never play violin again, and am only too glad my Joseph has fallen into your hands. I shall keep this secret until you wish it to be

THE HAWLEY COLLECTION OF VIOLINS

known, and only then will divulge who the owner is. The price we will keep to ourselves, if you wish it. It will make quite a stir when it is known I have sold it.

Yours truly, JOHN P. WATERS.

P. S.—I don't wish to send this violin by express. If it should be broken no money could replace it. I would rather pay the expenses to have it sent to you by hand. Could you spare your porter or clerk? I will deliver it to your order, and wrap the case to prevent it from scratching. Mr. Geoffry has just called. He is going to publish a book, and the Plowden King Joseph will be mentioned. He is getting up a collection of Cremonas for exhibition in Philadelphia.

The King Joseph remained the recipient of the most tender care of Mr. Hawley until his death, after which, with the entire collection, it was purchased by Mr. Ralph Granger, of San Diego, California. Mr. Granger, an enthusiastic amateur, erected on his estate, in the beautiful Paradise Valley, near San Diego, a magnificent music hall, in which, in a fire and burglar proof vault, the violins were placed. Here they were exhibited to many hundreds of visitors every season. A winter spent in California was not complete without the trip to Paradise Valley. The collection passed into the possession of Lyon & Healy in April, 1902. When the transfer became known we were the recipients of letters from interested persons from all parts of the world. The King, in April, 1903, became the property of Mr. H. O. Havemeyer, of New York.

Another celebrated violin of this period is that of the renowned violinist, M. Eugene Ysaye.

In the year 1738 Guarneri finished the violin known as the Fountaine, the model of which resembles the King. A lull occurred in the activity of Guarneri's career in the year 1739, but in 1740 he originated a model different in style from any that had hitherto left his hands. In 1741 the celebrated violin known as the Jarnowick, of the Hawley collection, was made. Giovanni Maru Jarnowick was a pupil of Lotti, and a violinist of great repute in his day. Born in Palermo, 1745, he died in St. Petersburg in 1804. His greatest triumphs were won upon his beloved Guarneri. This violin of Jarnowick's is a splendid specimen of the last type of the master. The general effect of this final model of Guarneri is of robustness rather than of elegance. They are "pugnacious, impudent looking fiddles," as one author terms it. In actual size they are no larger than the 1737 type, but owing to the arrangement of the arching, they have a broader appearance. They are much flatter around the edges, this flatness extending inward from the purfling for quite a distance. In this particular, Guarneri returned to his model of 1727, but this feature is much more pronounced in the later instruments. The sound hole is more angular and is wider than in the works of any preceding period. The wood of the back is of plainer figure, and in the Jarnowick is in one piece. The upper and lower wings of the sound holes are very prominent, which, while not tending to beautify the instrument, give a certain homely strength and dignity to it, which is one of Guarneri's chief charms. The scroll is larger, the boss is medium size, but the volute is wide and flaring, and from it to the edge of the back of the scroll it is thicker. The peg box is also heavier and more chunky than in preceding violins. An ear mark often found in the scrolls of Guarneri is the mark of the chisel which in many cases is plainly visible. These marks are seen in the recesses of the volute, and in some violins are more noticeable than in others. Mr. Hawley desired to secure a good specimen of the last work of Guarneri, and so commissioned Mr. Hart to buy



PLATE XI

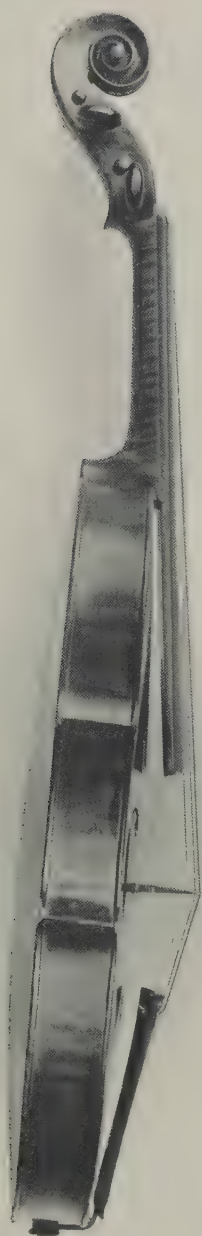


PLATE XII

one for him when opportunity occurred. It was not until May 28, 1878, that Mr. Hart was able to fulfill his desire. The Jarnowick is now in the possession of Mr. Frank Davidson. Its dimensions will be found in the table of measurements.

The color of the varnish used by Guarneri at this period has not the rich shade of red which he was wont to employ in the preceding epoch, but varies from a light brown with just a tinge of red to a chestnut brown. In 1743 Guarneri completed the instrument made famous by Nicola Paganini, now preserved in the Municipal Palace at Genoa. The arching of this violin is slightly more rounding than in the 1741 example. The wood throughout is of the choicest description, both as regards its acoustic properties and its beauty; the color of the varnish is almost a seal or chestnut brown. This is the violin, which, in the hands of the great Maestro Paganini, delighted so many thousands in every part of Europe. It was one of the last violins to come from the shop of the great master.

Guarneri died in the year 1745 in his house, No. 5, Piazza San Domenico, leaving neither son nor pupil upon whom his mantle might fall. His violins alone were left to justify his claims to immortality. We have before alluded to the curious fact that beside having no pupils, as far as known, he had no helpers. The legend of his dying in prison, not being substantiated by a particle of evidence, we do not deem worthy of discussion. Through the exertions of Lancetti, Vuillaume, Fétis, and others, many facts regarding the life and work of Stradivari have been given to the public, but during all these hundred and fifty years, little save the date of his birth and death, discovered by M. Vuillaume, has been learned regarding Guarneri's personal history. The only reference to him in the records of the church occurs in the register of the Chapel of Ease of the Cathedral, where he was baptized June 11, 1683. This interesting fact is mentioned by Mr. Hart in his book. M. Fétis, the learned *littérateur*, in his article on Guarneri, criticises the thickness found in the backs of Guarneri violins of the 1735 to 1740 period. He bases his remarks upon information which had reached him by the way of Benedetto Bergonzi (grandson of Carlo, who was, be it remembered, a contemporary of Guarneri after the death of Stradivari, and his competitor in business), through Tarisio and Vuillaume. This information, coming down through the years in a straight line, is of great interest as showing how Guarneri's rival, Carlo Bergonzi, regarded his original ideas. It is an interesting fact that Bergonzi, tutored by and imbued with the Stradivarian forms, should immediately after Stradivari's death adopt Guarneri's sound hole in its boldest form. We were astonished to find the thickness of the back of the King Joseph in the middle as heavy as the backs of some violoncellos. One can easily picture the amazement of Carlo Bergonzi when he saw the back of the King in process of construction. Doubtless he shook his head harder than ever at the radical ideas of Guarneri. Very likely Guarneri was a staple topic of criticism between himself and his family friends, and so after a century it reached Benedetto, the last member of the Bergonzi family. Tarisio would scarcely fail to mention such an interesting matter to his great friend Vuillaume, and so it comes down to Fétis. The explanation of this peculiarity is not difficult when the measurements of the belly and its quality and that of the back are taken into consideration. We have before spoken of the particularly virile quality of Guarneri's tops. The back of the King is of maple of soft texture and cut on the slab. Now, taking into consideration the arching, we have

THE HAWLEY COLLECTION OF VIOLINS

before us the problem Guarneri had to solve in adjusting his thickness so as to produce the tone results he wished to achieve. It would not do to cut a back of soft maple on the slab and thus reduce the strength and not compensate therefor by increased thickness. With the spruce in hand, it would not give the requisite result if left as thick in the center as if it had been a piece of soft material. Therefore, Guarneri, combining their qualities, regulating the one to suit the other, made the back very thick, and graduated the top accordingly, and thus successfully achieved the end he had in view. We have here the reason why violins cannot be made by rule; and why copies of the great masterpieces have never the tone quality in any degree of the originals. The texture of every piece of wood being different from that of all other pieces, it is impossible to apply the same rule to all. If this were not so, as fine violins would be made in the shops of Saxony and Bavaria to-day as were ever wrought in Cremona. The genius of the maker is everything. The artist must blend his colors to obtain the rich effects he seeks. All painters use the same colors, yet how different the canvas of an artist from the studied daub of a novice. Of the makers of the great trio, the violins of Guarneri are to-day the rarest. His active life did not extend over nearly so many years as that of either Amati or Stradivari. Moreover, he does not appear to have worked with the constancy of either of these makers. The violins that left his hands, in all probability, were not more than three or four hundred. He made many splendid violins, and some grand violas, but a 'cello by him has never been attested by a competent judge. There are numerous 'cellos bearing his name, just as there are legions of violins not one of which ever saw the blue sky of Italy, much less the shop of any Cremonese maker. The magic name of Guarneri and the mystery surrounding the man have been taken advantage of to the full by a horde of violin forgers. The legend of the prison wherein Joseph is supposed to have languished for many years resulted in a multitude of "prison Josephs." Every likely looking old box that by the greatest stretch of imagination could be said to resemble a Guarneri, received that fetching appellation. As a matter of fact, during the years the story places Joseph in prison, now and then by the aid of the jailer's daughter turning out a violin, he was standing at his bench at Cremona, cutting tops from his cherished log, building his fame better than he knew, and placing posterity forever in his debt.

So we are constrained to close our chapter upon the great tone poet of the liutaros. His genius enabled him to enshrine the sorrow of his life in his masterpieces, but it was the sorrow Shakespeare had in mind when he said,

"This sorrow's heavenly;
It strikes where it doth love."



PLATE XIII



Chapter III

Nicola Amati, 1596-1684

The Goding Amati



N influence on the violin-making history of the world, the Amati family is easily foremost, a position due very largely to its most distinguished member, Nicola. The potency of the name of Nicola Amati among the mass of violinists, professional and amateur, of his day was greater than that of any other in the world. He was in fact the Nestor of the craft, and, as the result of his work, by far the greatest number of violins made during the seventeenth and eighteenth centuries in all countries, partake, more or less, of the Amati style. Nicola Amati had for pupils a splendid group of men. His following was unrivaled both as regards personnel and number. Their work and that of their pupils and followers constitute in a large measure the product of the violin-builders not only of Italy, but of Germany, England, and France, though it may be said of the latter that it is much smaller than in the two previously named countries. In Germany and England, in an effort to improve on Amati's form, many makers exhibited original ideas which now seem grotesque and even absurd. In France a more correct artistic sense of proportion obtained, which lifts the work of the early makers of that country above Germany and England. Before we enter upon the consideration of the life of Nicola Amati, let us first review what had been accomplished by the older members of the family. Andrea Amati, the founder, takes us back to the earlier days of the art, almost to its inception. The date and place of his birth are unknown. M. Francois Fétis, the eminent French littérateur, basing his judgment on the instruments he found in the collection of the Venetian banker, Carlo Carli, formerly in possession of the Count Cozio de Salabue, places it between 1520 and 1525. It is interesting to note that Fétis at the same time established the date of the birth of Stradivari, from Stradivari's own statement, written on the label of one of the instruments of the same collection, dated 1737. The name of Andrea's master is obscure. Judging from some characteristics of his work, especially his varnish, manner of cutting his wood, etc., it is argued by many that Brescia was the source of his knowledge, and that Gasparo da Salò was his teacher. In this view we cannot agree without reservation. If he had been a pupil of Gasparo, and loyal to him, the world to-day would be far richer in violins of larger tone. If he had been for any length of time under da Salò's influence, it is but natural to believe that he would have continued to construct his violins on the same lines after he left the shop of his master. What did he do? Exactly the contrary, for he adopted a model, the tonal quality of which is quite opposed to the da Salò idea. The probability is that Andrea was a maker of lutes and rebecs, and of other instruments of the day, and that as the violin came into use, and the

demand for it gradually increased, he turned his attention to making it. He occupies the proud position of the founder of the violin industry in Cremona. To Andrea, the name Cremona owes its present significance. But for him, it would not be the predominating note in violin literature, the magic word that awakens the fancies of every lover of the violin. His violins are small and arching high, with the result that their tone, while of rare sweetness, has not sufficient robustness of character to fill the requirements of the modern concert room. They were made to accompany the voice in the salon, and for this purpose and for the use of amateurs they are well adapted even to-day. His varnish has a distinct Brescian character, and it is possible that he obtained his supply from that city. It varies from a brownish yellow to golden brown. Certain specimens of it are very much to be admired. He cut his wood (back and sides) on the slab, and many of his violins are finished in an artistic manner, quite worthy of the Amati name.

The increasing popularity of violin music, though yet but in its primitive form, occasioned a desire for good instruments at home and abroad, and the fame of Andrea as the chief exponent of the art in Cremona, was borne gradually beyond the Italian border. Cremona was at that time an active center in matters of culture. The church, especially, was in a flourishing state and was a liberal patron of music, sculpture and painting, and this influence was potent in fostering the art and in spreading the fame of Cremona's violins. It was not unlikely that through this influence that about the year 1572 Andrea Amati completed a large set of instruments for Charles IX. of France, consisting of twelve large and twelve small violins, six tenors and eight basses. These remained in the chapel at Versailles until about 1790, when they were disbursed or stolen during the riotous events of the Revolution. These instruments were ornamented on the back and sides with the arms of France. Violins by Andrea Amati are exceedingly rare, more so than Brescian work of the same period, indicating that he devoted much of his time to building other instruments. The popularity of his violins was due no doubt to their clearness, brilliancy, and elasticity of tone as compared with the rather somber quality of the Brescian instruments, as well as on account of their neatness of workmanship, and convenient proportions. Roger North, in his "Memoirs of Musick," speaking of the Italian violinist, Nicola Matteis, who created a furore in England in 1672, using an Andrea Amati violin, makes this quaint statement: "The violin is so universally courted and sought after to be had of the best cost, that some say England hath dispeopled Italy of violins." Another account in Evelyn's Diary, under date November 19, 1674, also shows the headway the violin was making in England at that early period: "I heard that stupendous violinist, Signor Nicholao (with other rare musicians), whom I never heard mortal man exceed on that instrument. He had a stroke so sweet and made it speak like the voice of a man, and when he pleased like a concert of several instruments. He did wonders upon a note, and was an excellent composer. Here was that rare lutenist, Dr. Wallgrave, but nothing approached the violin in Nicholao's hands, he played such ravishing things as to astonish us all." Had Andrea only evolved the happy medium between his highly arched form and the broad flat pattern of Brescia, it would have been of inestimable benefit to the violin world. But it was not until the lapse of a century that that result was to be obtained. Andrea had a brother, Nicola, who



PLATE XIV

has no standing as a maker. Antonio and Gerolamo Amati, the sons of Andrea, worked together for many years and signed their work with their joint name. They are usually spoken of together as the Brothers Amati. The date of their birth is not known, nor is anything of their early history recorded. Vincenzo Lancetti, the Cremonese biographer, states that the earliest reliable label seen in their instrument bears the date of 1577, and that they worked together until 1628. The death of Gerolamo occurred in 1630, and Antonio continued the business alone until 1648. Their work was far more artistic than their father's; in fact, they were the first makers who seemed to regard the making of the violin as a work of art aside from the production of tone. They raised the standard of workmanship, and by their perfectly formed corners, edges, sound holes, scroll, etc., awakened such keen appreciation of the beautiful in violins that to excel in the workmanship and varnish thereafter became the desire of every violin-maker. In certain makers, the ability to handle tools far exceeded every other qualification; in other cases, some of the men happiest in tone production were poor workmen. But the makers who have risen to fame, excelled in both respects.

The tone of the Brothers Amati violins is of the greatest purity and beauty. They used a magnificent varnish, the color of which varies from a golden brown to golden red, and they were fortunate in the selection of maple for their backs and spruce for their bellies, which, in their best specimens, for beauty rival any of the more renowned later makes. Their arching, after a graceful dip from the purfling, ascends toward the center in a beautiful sweep. The model is well developed, though not to the extent generally supposed from the imitations one sees bearing forgeries of the Brothers' label. The outline is fascinating in every curve. The middle bouts have a long, graceful sweep, which lends the instrument a slender appearance, and the scroll is fashioned in strict harmony with the feminine grace of the body of the instrument during this later period. In the earlier work it is often of a more Brescian character. The length is under fourteen inches, sometimes as small as 13 12-16 inches. A variance in the style of their sound holes and scrolls is due to the fact, no doubt, that they worked independently of each other—each carrying out his own conception in these details and not working after an accepted model. The sound hole of Antonio is shorter and broader than that of Gerolamo—has more of Andrea's character—is more German in its style, and therefore is considered far less elegant. He was not so artistic in his ideas, nor so skillful with tools. Gerolamo's sound hole is an advance over any that had been produced up to that time, and was the pattern adopted by his son, Nicola, in his early work, and later improved. Its style was in harmony with the instrument. The tone value of the Brothers Amati violins lies in their extreme sweetness and purity of quality, solidity, and elasticity. They made many instruments for royal bands, among them a set for Henry IV. of France. One of the violins of this set belonged to Mr. Hawley at one time, and was purchased from him by his friend Mr. A. H. Pitkin. It is unique because of the ornamentation on the back and sides.

Nicola Amati was the son of Gerolamo and Madalena Lattazini, and, according to the church records of Cremona, and the researches of M. Fétis, was born on September 3, 1596. The Amatis were descended from a noble family, prominent in affairs of state, art, and church during a period of three centuries, according to the

THE HAWLEY COLLECTION OF VIOLINS

evidence of M. Vidal. Little is known regarding Nicola's early years, save that he was the son of a well-to-do craftsman, and enjoyed such advantages of education as were accorded to boys of his class. Not later than 1612, at the age of 16, he must have begun his apprenticeship in the shop of his father and uncle. So it will be seen that he was beginning his life work at the time the first settlements in New England were being made. It is a fact worthy of contemplation, illustrative of the durability of the violin, that, frail thing that it is, there are to-day specimens of Nicola Amati's handiwork (of which the Goding Amati of the Hawley collection is one), in a far more perfect state of preservation than the tombstones which mark the graves of the early settlers of Massachusetts Colony. It was very natural for him to copy the style of his father's work rather than that of Antonio, his uncle, and therefore his early violins closely resemble those of his father. When Gerolamo Amati died, in 1635, Nicola was thirty-nine years of age. The date of the death of his uncle, Antonio, is not known. Some place it about the same year as his brother's. As before stated, Lancetti affirms that he worked as late as 1648. Mr. John Bishop, in his translation of Jacob Augustus Otto's book, speaks of two violins bearing dates of 1648 and 1691, belonging to a Dr. Sommerville, of Stafford, which were called to his attention by a Rev. Mr. Elwin, who considered them genuine. M. Vidal, of Paris, in his celebrated work on the violin, also mentions them and reproduces their labels, stating in regard to them, "Que nous avons tout lieu de croire authentiques." It is obvious that the whole thing is an error. No doubt Methuselah lived long enough to have made violins in his 150th year, had there been a pressing local demand for them in his day, but even the violin-makers of Cremona were not blessed with such longevity, so we must reluctantly conclude that both the Rev. Mr. Elwin and M. Vidal were imposed upon. Supposing the death of Gerolamo to have occurred in 1635, and that of Antonio a few years later, it will be rational to assume that Nicola began to label his instruments with his own name about the same time, succeeding in fact to the business.

Nicola's first work was very much like his father's, in respect to size, model, varnish, and style of workmanship. For the following period of ten years his work shows that, by means of constant experiment and research, he was gradually evolving those grand pattern violins upon which his fame was chiefly to rest. The length of his early or small pattern violin is 13 3-4, sometimes 1-16 over, with proportionate upper and lower bouts. From this time until his death he was the undisputed master of the violin situation in Italy, there was no other maker who could rank with him. For this reason, naturally, he was the teacher sought by young men wishing to acquire a thorough knowledge of the violin-making art. His fame, as far as the violin world was concerned, spread to the furthestmost parts of Europe; he had apprentices not only from Italy but from Germany, Holland, France, and other countries. Of some of these there is record, of the others, we must judge by their work and from their labels, for in not a few cases they signed themselves "alumnus Nicola Amati." Andrea Guarneri seems to have been in very close personal relation with the family of Amati, more so than any other apprentice, even Stradivari, for his name appears in the income tax returns of Nicola, no doubt because of the fact that he lived in the house of Amati. Heinrich Jacobs came from Amsterdam to spend a few years at the bench of the great master. He was a very skillful workman and prob-

ably assisted in the construction of many of Amati's instruments, and made beautiful copies of Amati's violins. He is said to have married the daughter of Nicola Amati. Jacob Stainer, the most celebrated of German makers, is also supposed to have obtained his knowledge of violin construction in the Amati shop. But if he did so, it must have been early in the life of Nicola, in the shop of the Brothers Amati, for his work resembles their model more than it does that of Nicola. Giovanni Battista Rogeri was one of the most talented of his pupils, and undoubtedly the best of the family, some of his work falling but little short of that of the best work of his master. Francesco Ruggeri, *il per*, a most elegant workman, copied both the small and large models of Nicola Amati, and excelled in the beauty of his varnish and the generally artistic character of his workmanship. Santo Serafin, the Venetian, was one of the grandest workmen who came under the influence of Nicola Amati and Stradivari, and, judged by his best work, which excels in regard to varnish, beauty of workmanship, and tone, is entitled to much higher rank than many authors unacquainted with his best work have given him. Paolo Grancino, of Milan, another of Amati's pupils, who was to acquire fame, was a prolific workman and the founder of a family of violin-makers in Milan. The youth Francesco Gobetti became a maker whose work was to rank very high, and possibly may have been a pupil late in Amati's life. Like Santo Serafin, he has not received full credit for his talents. That he was associated in some way with Stradivari seems self-evident from a survey of his work. Besides, if he studied in Amati's shop it was late in that master's career, when Stradivari had become the guiding spirit.

Among other makers whose work bear evidence of their having been employed in the shop of N. Amati are David Techler, renowned for his 'cellos; Mathias Albani, who afterwards went north to Botzin; Paolo Albani, who settled in Palermo; Giofredo Cappa, more properly, no doubt, considered a pupil of the Brothers, who attained reputation in Saluzzo. But greater than all these, and the one on whom by virtue of his heaven-born genius the mantle of Nicola Amati was to fall, was Antonio Stradivari.

Referring again to the violins of Nicola Amati, we find his model broadening, slightly less arched and longer during the period of 1640 to 1645. About 1648 the first unmistakable evidence of his grand pattern appears, and by 1660 he had developed it to the highest extent. The model as he perfected it remained, with a few local changes in the arching, the same up to the time of his death. One of the few remaining perfect specimens left to us to-day by the insatiable maw of time, is the specimen known as the Goding. For many years this instrument formed a part of the Hawley collection. It is now in the possession of Mr. W. H. Winslow, of Chicago. It belongs to the year 1662, and is a typical specimen of the best period of Amati's work. Had it been made but fifty years ago instead of two hundred and fifty, one could hardly hope for more perfect preservation so far as its tone producing features are concerned. The thicknesses remain intact, the linings and blocks, with one exception, are in our opinion all original. It remains after two and a quarter centuries practically as it left Amati's hands. The artistic sweep of the upper and lower bouts, the graceful corner, the magnificently curved scroll and the cut of the sound holes, all

THE HAWLEY COLLECTION OF VIOLINS

indicate at a single glance, even to a novice, the hand of the master maker. The back is formed by a single piece of maple, which for beauty leaves nothing to be desired. The belly is also of a single piece instead of the usual two. The grain is wide and very straight, and is mottled here and there with those peculiar flashes which are often found in Amati's and Stradivari's tops. Amati appears to have had a supply of this spruce on hand which he employed in some of his finest instruments. Its tone is as beautiful in quality as the best of Stradivari's work and approaches them in power. A violoncello of the same period, exhibiting a belly evidently cut from the same piece, is in the possession of the eminent 'cellist, Mr. Bruno Steindel.

The Goding Amati is covered with a coating of magnificent varnish of a golden brown color, the texture of which is soft; and the evenness and skill of its application invokes the admiration of the connoisseur at a glance. It formed a part of the famous James Goding collection, to which the King Joseph Guarneri also belonged. Both passed into the possession of Mr. James Plowdon at the death of Mr. Goding. Mr. Goding had it from M. Vuillaume, of Paris, who in turn had it from Tarisio. The sale of the Goding collection took place at Messrs. Christie & Manson, St. James Square, on Friday, February 20, 1857, at two o'clock. At the death of Mr. Plowdon, it passed into the possession of Mr. Wm. Cramer, an enthusiastic collector, and was sold by him to Mr. Stephenson. It next passed into the possession of Mr. Geo. Hart, and was by him sold to Mr. John P. Waters, of Brooklyn, who also bought the "King" Joseph afterwards. He resold the Amati to Hart & Sons, London, who on September 20, 1876, sold it to Mr. Hawley. The dimensions of the Goding Amati will be found in the table of measurements.

Of the grand pattern Amatis, but few exceed 14 inches. The Irish Amati, belonging to Mr. D. J. Partello, a very fine specimen, measures 14 1-16 inches in length, 8 5-16 across the lower bouts, 6 3-4 upper. All others we have seen are 14 inches. It is safe to say that to Nicola Amati must be given the credit for establishing the standard which exists to-day. The work of Amati from 1645 to 1675 possesses a marked robustness of character, which is not found to the same extent in his violins which come after that period, where it is tempered by a rounding off, as it were, of corners and edges. The Spagnolletti Amati, 1682, belonging also to Mr. Partello, is a splendid representative of the last period. The length is 14 inches scant, width of lower bout 8 1-4, and upper 6 3-4. Another charming example of the last period of Amati is in the possession of Mrs. E. K. Smoot. Length, 13 15-16; width lower bouts, 8; width upper, 6 1-2. In these latter violins of Nicola Amati, which were made after he had reached his eightieth year, there is a diminution of that breadth of style which characterizes his work of the preceding period. The outline has not the same ruggedness, the bold sweep of the edges below the corners is less marked, the scroll is smaller, the entire instrument being more feminine in character, so that it may be said to occupy in this respect a place between the small violins of his earliest period and those of the grand pattern. The hand of Stradivari is in evidence during this latest epoch, in the rounding corners, altered arching and outline, and the style of the sound holes and scrolls. The varnish is more thickly laid on and in color ranges from a golden brown to pale brown.

Nicola Amati was married May 23, 1645, to Lucrezia Pagliari, he being then

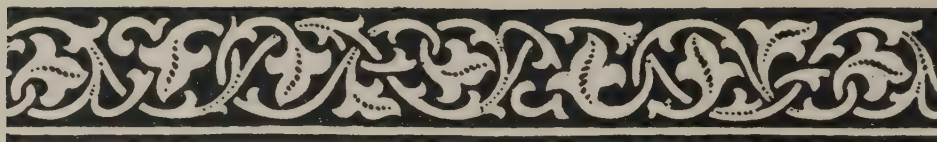


PLATE XV

NICOLA AMATI. THE GODING AMATI

forty-nine years old and she thirteen years younger. They had nine children. Only one, Hieronymus, namesake of his grandfather, followed Nicola as a maker of violins. Nicola Amati died April 12, 1684, in the eighty-eighth year of his age, and was buried in the Carmelite Church of Saint Imerio. Hieronymus executed some work which is well in keeping with the traditions of the house. The violins which bear his name vary, some being of such a character as to lead one to the opinion that perhaps he dealt largely in violins, and, having insufficient time to make them himself, put his labels in those made for him by others. Some of these, varying in quality, as they did in price, are not up to the Amati standard. Others are quite worthy of Amati's name and are excellent both in tone and workmanship. He died in 1740 at the age of ninety-one years. If tradition be true, an estrangement existed between him and his father, so that Antonio Stradivari was bequeathed the forms, molds, tools, wood, etc., in the shop of Amati at the time of Nicola's death. It may be that Hieronymus was an indifferent character, in whom his father took little pride; but this is mere conjecture.

The Amati house remains to-day in practically the same state as when occupied by the family. It stands about three hundred feet from the Square of St. Domenico, that square around which were clustered the homes of so many eminent makers. There is no monument to the memory of Nicola Amati, but none is necessary while even one of his beloved violins sings on with transcendent charm.



Chapter IV

Giovanni Paolo Maggini, 1581-1632

The Hawley Maggini



HE life of this celebrated violin-maker is one of great interest to the student of the early history of the violin. The position he occupied in the development of the art of violin-making is unique. Gasparo de Bertolotti, commonly known as Gasparo da Salò, was the originator of the violin, but Maggini, who was his favorite pupil, in the space of a few years so improved the model and construction that he left it at his death practically as it is to-day. Therefore, Maggini fairly divides with Gasparo da Salò the honor of being the father of the modern violin. One is apt to underestimate the value of Maggini's life work, after the lapse of so many years, overshadowed as it is by the glory of Cremona, a century later, unless he enters upon a careful survey of the conditions which then prevailed. Violin construction was practically in its infancy when he entered his career in the service of Gasparo da Salò, under whose name the first violins of which there is record had appeared only a few years before. Violin music was also in its infancy, but was making very rapid growth from the position of a mere voice accompaniment to that of the most important of orchestral writings. In consequence, the demand on the tonal capacity of the violin was rapidly increasing. In 1610, when Maggini was twenty-nine years of age, leading violin parts in an orchestral score appeared for the first time in Claudio Monteverde's opera, "Orfeo." In 1620, a violin composition in the form of a Romanza by Biagio Marini was produced, which was the first solo written for the violin. It was a feeble effort, however, and merely indicated what was to follow in the next few years. In 1627, only five years before Maggini's death, the first well defined solos for the violin were written by Carlo Farina, and, strange to say, were published in Dresden. It will be seen, therefore, that Maggini's career ended before any great progress in violin music had been attained. It was under these primitive conditions that his life was spent and his work accomplished. His mission in life was to improve the violin as it was left by Gasparo da Salò, so that it should become, to use an oft-heard expression, "the only perfect musical instrument." It is a life work that the most ambitious might envy, for directly and indirectly the world certainly owes him an enormous debt of gratitude. The influence he exerted on violin building was tremendous. From the monochord of Pythagoras to the violin perfected as it was by Maggini, its lineal descendant, more than two thousand two hundred years elapsed. Gasparo da Salò evolved the violin from the viol, but in respect to its construction left it incomplete. Maggini, his pupil, not only improved greatly on his model, enlarging the size, but in respect to thicknesses and measurements, the cutting of the wood and in the use of linings and corner block (features which to the layman may appear matters of small import,



PLATE XVI

but which to the student are at once recognized as being vital), brought it to that point where we have the violin of to-day. The slight variations made by the great men who shortly succeeded him did not affect the principle involved, nor change the character of the instrument. It has stood the test of centuries. Great artists, such as De Beriot, Vieuxtemps, and Leonard, have found that the violin of Maggini answers fully every requirement in the most brilliant modern composition, while in older writings—the work of Bach, Tartini, Corelli, and such as may be called sacred music—it is the instrument which more than any other, by the depth and pathos of its tone, reveals their true beauty. In the violins of Joseph Guarneri is found the culmination of the Maggini idea of tone quality raised to the seventh degree. It remained, one hundred years and more after Maggini's death, for the mighty Joseph to take up the work where he had left off, and to add to the many beautiful and soulful qualities of Maggini's tone the virility and brilliancy which many a connoisseur believes to-day to be the *ne plus ultra* of violin tone. To the patient research of Messrs. Hill, of London, is due the credit of bringing to light many interesting facts concerning the life of Maggini. Owing to the unfortunate circumstance that many of the records pertaining to the life of the inhabitants of Brescia of that period have been lost through the pillages of war, fire, and other calamitous events, it has been a labor of tremendous extent to unearth the facts pertaining to the early history of violin building in that city and Cremona. It has been a labor of love and not profit, and has required years of patient endeavor to accomplish. One stumbling-block was the fact that the name Maggini was not an uncommon one in that period, and is not so to-day in northern Italy.

The parents of Giovanni Paolo Maggini appear to have been worthy people of some means, who, about the year 1588, removed to Brescia from a nearby suburb, Botticino. At this time, as shown by the records, Giovanni Paolo was seven years of age, so we find that his birth occurred in 1581. Just when he entered into his apprenticeship with Gasparo da Salò is not known, but it was probably when he was fifteen or sixteen years of age.

Having now briefly surveyed the early events of Maggini's life, we will, with the reader's indulgence, contemplate the course of events which led up to his career, and to the inception of the violin in the city of Brescia. Brescia lies north of Cremona and west of Venice, from which it is situated about ninety miles. It lies in one of the richest portions of northern Italy, and, nestling in the famous Lombardian plain, with the beautiful Lago di Garda to the east, the indistinct panorama of the towering Alps not far to the north, and the Lago d'Iseo to the southwest, it had from the days of the Roman emperors been an important center of learning and culture, famed for the beauty of its location and the charm, culture, and courage of its people. The reputation of the blades of Toledo exceeded but little the fame of the arms of Brescia. Its strategic position induced the Romans to fortify it, and in later years it became the center around which all the furies of war battled and stormed for over a thousand years. Only in very recent times has it known security. The church was in a most flourishing condition in this rich center even when it languished in other places. Monuments to this fact are to be seen to-day in the magnificence of the mural decoration of church and cathedral throughout the surrounding country. Especially noticeable for richness are those of Brescia and Cremona, which are ver-

THE HAWLEY COLLECTION OF VIOLINS

itable gems. It was the birthplace of Alessandro Bonvincino, 1498-1555, and the home of his pupil, Gio. Battista Maroni, one of the most celebrated portrait-painters of the Renaissance. Cremona was a school unto herself in the field of art. No considerable part of the income of Middle Age artists was the murage they derived from the church. The time of the birth of the violin was also a time of intense activity in literature, painting and sculpture, not alone in Italy, but throughout all Europe, the awakening as it were from the lethargy of the Dark Ages. This period has been well styled the Renaissance. No age before or since has been productive of so many epoch-making names. The veil that encompassed the horizon of Europe was lifted when that intrepid son of Genoa, Christopher Columbus, found a new world, and that daring soldier and navigator, Ferdinand Magellan, circumnavigated the globe. The voyages of other Genoese, John Cabot and his sons, and the Florentine, Amerigo Vespucci, awakened Europe and caused new blood to course riotously through its ancient, corded veins. The advent of Shakespeare, Bacon, Jen-son, and Keppler added new force to the rising tide; and with the birth of printing, the invention of gunpowder and the compass, new possibilities were added to human existence. The same influence which was to support Titian, Cellini, Raphael, and Michael Angelo—the church—was also to nourish the new-born branch of the liutaro's art, that of the building of violins. And how soon was this violin destined to render obsolete the lute, viol, viola da gamba, and viola da braccio, the favored instruments of the Middle Ages! Palestrina, in the Vatican at Rome, was infusing new life and form into the music of the church. His influence was soon to be felt throughout the North, and in every community which boasted a cathedral or church edifice throughout the world. New demands were now made on the singers and likewise on the accompanying instruments, whose part up to this time had been simply to play in unison with the voice. Necessity, then as now the mother of invention, brought into being an instrument with the innovation of a rounded or convex back, like the belly, which was found to produce a wonderfully increased tone. This new claimant was first known as the Violino Piccolo, or little tenor, because smaller than the viol. From the first it filled the need of a stronger and brighter tone-coloring, and of an instrument more conveniently handled than the lutes, geiges, and rebecs, previously in use. It will be seen, therefore, that the violin was not an invention, but an evolution from the older forms of bow instruments.

In the first quarter of the sixteenth century occurred the birth of Gasparo de Bertolotti, in the little town of Salò, situated but a short distance from Brescia on the romantic Lago di Garda. It was to be through young Bertolotti, known as Gasparo da Salò, that the violin was to be brought into being and given the form in which we have it to-day, for his was the hand that made the first models. It is interesting to note here that the claim so long made by many earlier writers and heralded throughout the world by newspapers that Gaspard Duiffoprugcar was the first maker, has finally been exploded completely by the discovery that all the so-called Duiffoprugcars are imitations of Vuillaume, of Paris, 1830-50, and other French makers of the same period, and that Gaspar de Bertolotti holds the honor of having been the first maker. Violins there may have been prior to 1540, but the first of which there is record appeared about that time and bear his name. Early in Gasparo's life, the family Bertolotti removed to Brescia, where, no doubt, young Gasparo was ap-



PLATE XVII

prenticed to a local lute-maker. There were many in that city and the calling was both honorable and profitable. He made many violas and basses, which even to-day are among the best in existence, and betimes was busy planning a smaller instrument of the kind which would meet the growing necessity of the times. Gradually it took the shape in his mind; and the productions of his skill meeting the approval of his immediate patrons, the building of violins soon assumed the proportions of a lusty growing industry. As a violin-maker, Gasparo's chief claim for fame rests on the tone of his instruments; in fact tone formed the desideratum with him, the perfection of workmanship being a matter of small concern. It is fortunate for posterity that Gasparo placed the soul above the body. His influence, felt through his pupil, has been lasting, and had he not given himself up to the study of what constituted the best in violin tone, the development of the violin, and that of the art of playing it, would have been delayed perhaps indefinitely. In the chapter upon the Goding Amati, we have shown how Andrea Amati's adoption of a high model postponed for so many years the broad, flat pattern violin in Cremona. Gasparo's violins are an exceeding rarity. It is estimated that not more than thirty are in existence. They are of two types—high and low arching, the former being no doubt earlier than the latter, and more closely related to the lute family. If Andrea Amati came under Gasparo's influence, it was at an early date; hence his model. Maggini more fortunately came in the latter period, hence also many of his characteristics. That Gasparo did not achieve success until after extensive thought and experimenting, is certain. Gladstone says, "Even the locomotive is not a greater marvel of mechanism than the violin." In some details of construction Gasparo advanced to a high state, for he gave his instruments a coating of lovely varnish, so lasting that it remains to-day in good condition. The sound holes of great length are one of his chief characteristics. While odd, they are clearly in keeping with the outline and general character of the instrument. His scroll is also unique. The peg box is very long and the fluting executed in a primitive fashion. The length of the peg box of the violin gradually became shorter and assumed proper proportions in Maggini's later work. Gasparo's violas are unrivaled for their richness of tone, and in quartet playing nothing can be richer or more beautiful. He cut both his tops and backs on the slab, which is one reason for their somber tone quality. He left the violin as regards its interior construction, i. e., blocks, linings, etc., in a primitive state, and it remained for Maggini to take up and carry to completion the grand work made possible by his discoveries. While documentary evidence was not needed to prove the connection between Gasparo and Maggini as master and pupil, that interesting fact was established by Messrs. Hill, by the discovery of a legal document dated 1602 to which Maggini signs himself as witness, declaring himself an apprentice of Gasparo and twenty-one years of age. Just when the death of Gasparo occurred does not appear, but it is thought to have occurred while Maggini was still in the early twenties, and possibly as early as 1610.

In the year 1615, on January 20th, Maggini married Maddalena Anna Foresto, he being thirty-four and she nineteen years of age. His wife was possessed of a considerable dowry, a fact which is shown by a receipt signed by her a few days after her marriage. By this time Maggini had thoroughly established himself in business and, to judge by the income tax return for the year 1617, was fairly well to do. He owned the house in which he lived and another he had formerly occupied, and, in

THE HAWLEY COLLECTION OF VIOLINS

addition, several pieces of land outside the city. It is not probable that he accumulated all this through his business, for he inherited property from his father, and, as we have already stated, Anna Foresto, his wife, had independent means. In all, ten children were born to the Maggini's, four of whom died in infancy. Carlo Francesco, the only son who survived his father, did not follow in his footsteps as violin-maker, but became a merchant, as we learn from the income tax returns for the year 1661. There has been more or less discussion over the claim of certain violin authorities who maintain that Giovanni Paolo Maggini had a son named Pietro Santo Maggini, who made violins and signed himself son of Paolo. Several violins bearing this label have come under our observation. We have one in mind which was brought a few years ago to Chicago from Europe by a violinist, who may or may not have been innocent in the matter. It was offered for sale for some time. Finally, just as it was about to pass at a high price into the possession of an amateur who believed he was securing a great prize, we were called into the matter and exposed the fraud. It was a chunky fiddle, inferior in model, workmanship, and varnish. It could not have been made earlier than 1825, and every characteristic pointed to France as its origin. The belly was noticeable because of its excessively wide grain. The wear of centuries was skillfully counterfeited, and altogether it was calculated to deceive the unwary, especially when exhibited in the hands of a clever player, who could carefully hide the many inequalities of its tone. It was labeled Pietro Santo Maggini, son of Gio. Paolo, and bore, alas, in bold type, the date "Brescia, 1661." It would seem that any one competent to make even as good a violin as this one would have known that it was not customary for the Brescian makers to date their labels. The facts brought out recently by Messrs. Hill proving that Gio. Paolo had no such son makes the mistake (or worse) very apparent. When pointed out, these irregularities are so glaring that it seems strange that they should remain undiscovered for a moment, but the annals of the lowly artisans of the infant violin industry were not kept with the care of those of the prelates of church or rulers of state. While their work is ever an open book, yet their lives and deeds in a large measure are lost to us forever.

The instruments of Maggini, like those of other great makers, are marked by changes from time to time in model, varnish, and construction, which serve to divide them into distinct groups. The differences existing between different periods of a maker's work are always marked, but especially so in the case of Maggini, whose first violins are but poor specimens of the violin-maker's skill from the point of view of technique, of workmanship, while those made by him in later years excel in finish. Nothing could demonstrate the rapid strides in violin building during the life of this man better than this one fact. By 1620, the Cremonese makers had achieved great reputation throughout Europe for the beauty of their work. Competition was doubtless instrumental in raising the level of Maggini's work just as it was a hundred years later in Cremona, when, gathered within the area of a few squares, the greatest artisans vied with each other in making the name of their city a synonym for excellence. Maggini did not derive from Gasparo da Salò ideas of what we would term finished workmanship. The most that can be said is that he derived from him the correct fundamental idea of violin tone production. If the fame of the Brescian school was to rest on anything else than the tone of its instruments, it is to be feared that it would not have survived, for the glory of Cremonese and Venetian work as



PLATE XVIII

well as that of some other cities would have overshadowed it. After all is said and done, however, the worth of a violin depends on the quality of its tone, and not on the beauty of its lines, and the work of Maggini and Gasparo da Salò is loved to-day for the ruggedness that encompasses their tone of subtle richness. In the first period of Maggini's work we find the details crude in the extreme. Scrolls, miters, purfling, and even the wood he used are "out of joint" to the eye. In common with the custom of the viol and lute makers of the time, he cut his wood, both backs and bellies, slab-wise. This tends to produce that intensely somber tone quality for which his earlier instruments are noted. Five years, however, and a marked change took place, for in the violins of the second period the bellies are cut on the quarter, which is recognized as the proper manner. The maple of the backs of his first violins often possesses a striking figure, but that of his second epoch not so much. Just at what time he introduced the corner block and linings is not known, but he must have done so early in his career, as he was the first to recognize the necessity of strengthening the instrument by this means. In what is known as his best period, his violins are beautifully finished and every detail is carefully attended to. Still one cannot even here compare the work with that which was done at Cremona when in her glory, because her masterpieces were wrought a hundred years later. She had the advantage of a century, during which time a great advance was made in the standard of workmanship and finish. Compared with what had been done before in Brescia, however, and considering Brescian work apart from all others, which is the fair test, the violins of this period, which have raised Maggini to the high place he occupies in the fiddle world, deserve the highest encomiums. With the wood the Brescian makers used, the varnish, and the rich tone of their violins, it seems as if any other character of work than that bold, rugged style would have been out of harmony. In other words, it does not seem as if one could expect the feminine grace and beautiful finish of Amati or Stradivari in any other than violins of their rich soprano tone quality. The varnish Maggini employed at this time was less somber than in the preceding epochs. It ranged from a rich golden brown to a yellowish brown. That of his earlier work is a deeper chocolate color and more reddish brown. The inlaying is done in a far superior manner, the mitre-joints are truer, the scroll carving better, and the *toute-ensemble* is of a far higher order. Another feature of this period is that he reduced the size of his violins to approximately the measurements of the later Cremonese makers, which renders them far more usable from the player's standpoint.

Maggini's best period is happily represented by the specimen in the Hawley collection known as the Hawley Maggini. The back is formed by one piece of maple cut on the slab, having a handsome broadish figure extending slightly downward from left to right. The top is of the choicest kind of spruce cut on the quarter. The material of the sides and scroll is of the same description as that of the back. The sound holes are full of grace and character, and by no means so angular as those that occur in many of his earlier instruments. Its remarkable state of preservation is well worth a moment's reflection, for notwithstanding the fact that it antedates the great Cremonese masterpieces nearly a century, and was completed at about the time of the first English settlement in America, it is still practically as perfect as the day it left the hands of its maker. Mr. Hawley secured this magnificent example of Maggini's work from Messrs. Hart & Sons, in June, 1877. Like many other celebrated

THE HAWLEY COLLECTION OF VIOLINS

violins it reached Paris through the agency of Luigi Tarisio, who sold it to his friend J. B. Vuillaume. With the remainder of the Hawley collection, it was secured by Messrs. Lyon & Healy, and in 1902 was sold to Mr. O. B. Schley. The measurements of the Hawley Maggini are to be found in the table of measurements.

Few violins command the reverence of the Hawley Maggini. With its tone awakes the voices of three hundred years ago. When its G string first gave forth its deep sobbing note, all the great names in violin building and violin playing were yet concealed in the mists of the future. When for the last time its plaintive song breaks forth will they all, all be forgotten?



PLATE XIX



Chapter V

Carlo Bergonzi, 1685-1747

The Tarisio Bergonzi



IN the estimation of the public, Carlo Bergonzi stands next to the great trio, Amati, Stradivari, and Joseph Guarneri, and many would place him higher in the scale than Amati. This exalted position, in our opinion, he has not earned, but, nevertheless, Bergonzi will always rank as one of the greatest of violin builders because of certain special works of the highest merit. Limited in number, they were constructed on broad lines, and equal in originality and boldness, as well as in workmanship, the best work of the great triumvirate. Bergonzi was the first of his family to take up the art. He was born about 1685, probably in Cremona. His parents are thought to have occupied the house next to that of Stradivari on the Piazza S. Domenico, where in later years he made his home. At an early age he became a pupil of Stradivari, and he continued to work under that master for a number of years. His own violins are dated from the year 1716, but it does not follow because of this that he had early established himself in business on his own account. In fact, from the scarcity of his work (so far as we have positive knowledge he produced only about forty violins), it may safely be assumed that much of his time was devoted to the services of Stradivari. His violins, so much more rare than those of any of the other great masters, naturally gain in value from the fact that they are. He worked actively up to 1747, so with moderate industry he should have a far larger number to his credit than to-day he possesses. A European authority estimates the world's supply of his violins to be about sixty, which is surely too high a number. Admitting, however, that he made this number, the total is still very small and arouses speculation as to the manner in which he employed his time. For one thing, the repair of violins was in itself a very important means of income, and therefore may have received much of his attention. The Italian market, after a century and a half of industry on the part of an ever-increasing number of violin-makers, must have become fully supplied. The political sky was overcast with ominous signs, and industry languished. Prices for new violins fell to the lowest point, while the repairing of violins offered a lucrative field. So eminent a factor as Bergonzi in the violin world of Cremona would naturally attract much of such work, for in the shop of Stradivari he must have had a good schooling. From the documentary evidence still extant, it is known that Stradivari had many instruments forwarded to him by important personages in different parts of Italy. The endeavor of Bergonzi seems to have been to produce a violin tone which would come between that of Stradivari and that of Guarneri—which would combine the rich singing quality of the one with the virile sonority of the other. That he suc-

THE HAWLEY COLLECTION OF VIOLINS

ceeded in a measure is generally conceded, but we are of the opinion that this is true of only part of his work, particularly of the flat model. The greater number of Bergonzi's violins that we have seen seem to be an attempt to reproduce Stradivari's tone in a smaller instrument. This small model must have been in demand by some players of the day. Then his great rival, Guarneri, had achieved success with a smaller-sized instrument, and why should not he? Both made their violins under the 14-inch standard of Stradivari, Bergonzi going a step farther than Guarneri by reducing the width across the upper and lower bouts. His instruments appear, however, smaller than they really are by his custom of reducing the projecting edges so that they extend but a trifle beyond the sides. This plan followed by Joseph Guarneri was a radical departure in that direction from the works of Stradivari or Amati. Bergonzi's work is exceedingly handsome in some specimens, but not always so, being influenced no doubt by the prices he received. The maple of many of his backs bears a striking resemblance to that seen in the work of J. B. Guadagnini. This similarity is particularly noticeable in the specimen of the Hawley collection. In his earlier instruments, it is very much the same as that used by Stradivari. He, like Guarneri, possessed a splendid supply of woods. The similarity of the markings in many of his violins indicates that the wood came from the same block. His backs are usually in one piece, and the figure, usually roughly marked, sometimes extends slightly upward from left to right and again slightly downward. The walls sometimes match the back, and in other cases are made of differently figured maple. Bergonzi's scroll is one of the distinguishing features of his work and its style is distinctly original. It has an appearance of elegance surpassed by few and is of generous size, which, if anything, leans to heaviness. The chief individuality, however, lies in the prominence given the boss or center of the volute, generally known as the "ear." It is noticeably longer than that of any other maker in certain specimens of his production (estimated at one half). The arching of Bergonzi's violins, especially those of his earlier period and as late possibly as 1738, is very flat. To compensate for this and also for their decreased breadth, he increased the height of the sides. His method of placing his sound holes low and well to the edges is also original with him. The upper curve of the middle bout has a very marked inward sweep after leaving the upper corners, which gives them an appearance of length, which is accentuated by the low position of the sound holes. The purfling is set well in from the edge, the latter being beautifully finished and having an appearance of strength and solidity, which, in fact, pervades the entire instrument. The color of the Bergonzi varnish varies from a deep reddish brown to a rich shade of orange and, in a very few, rich red. It is of exquisite quality, but differs widely in the manner of application. At times it is beautifully laid on, at others, being too thick and hurriedly applied, it has checked in places. This fault, however, rather adds to its attractiveness.

In his last period, Bergonzi's arching becomes more raised and the sides consequently lower, and he abandons the Stradivari outline for one distinctly his own. A slight angularity marks these instruments, which is charming, and adds immensely to his repute. The conditions existing in Cremona must have been such as to have made it difficult for one to obtain the favor and patronage of violinists and dilettanti. They had, by close association with fine instruments, become epicures, as it were, of violin tone. To produce some new quality of tone to offer to them, or to



PLATE XX

CARLO BERGONZI. THE TARISIO BERGONZI

invent new lines in violin architecture with which to command their attention and esteem, was no doubt the ambition of every up-to-date liutaro. We have seen how great was Guarneri's success and how his genius manifested itself in the remarkable violins which were leaving his shop at this time. Bergonzi, at first content to trust to his past association with Stradivari to bring to him a certain amount of patronage, was, after the death of that great master in 1737, compelled to look well to his laurels or to allow himself to be completely distanced by the superlative genius of the man on the corner of his street, who had that very year completed his chef-d'œuvre in the violin, now known as the King Joseph Guarneri. Bergonzi, therefore, was spurred on to do his utmost, and he responded nobly by originating a model which has received the homage of violinists and connoisseurs for nearly a century. The merits of his instruments were first appreciated in England some fifty years ago, and his price has risen accordingly ever since that time. The Bergonzi in the Hawley collection is known as the Tarisio. It belongs to the middle period of his work, as it bears the date of 1732. It was pronounced by Mr. Geo. Hart as "one of the finest of its kind." Its history is unique in as much as it was at one time in the possession of Tarisio, the most famous of fiddle-hunters, from whom M. Vuillaume, of Paris, got it. He afterwards sold it to Mr. Hart, who in turn sold it to that distinguished collector, Mr. John P. Waters, from whose possession it passed to Mr. Hawley.

The Bergonzi known as the Falmouth, dated 1740, the property of Mr. D. J. Partello, is a very famous violin and in the highest state of preservation, and justly esteemed as the finest existing specimen of Bergonzi's work.

Its measurements are as follows :

Length of body	-	-	-	-	-	13 $\frac{3}{8}$ inches.
Width of upper bouts	-	-	-	-	-	6 $\frac{1}{2}$ inches.
Width of lower bouts	-	-	-	-	-	8 $\frac{1}{16}$ inches.
Width of sides at top	-	-	-	-	-	1 $\frac{9}{16}$ inches.
Width of sides at bottom	-	-	-	-	-	1 $\frac{1}{4}$ inches.

Carlo Bergonzi made many violoncellos and a number of double basses. A good example of the latter is said to be owned by Mr. Sears, of Boston. His 'cellos are of large size, and many have been cut down. Why Bergonzi should have departed from the standard measurements for the instrument adapted by Stradivari, we cannot understand. It is a departure which does not do credit to his judgment. His 'cellos are much appreciated by artists, and they are among the best of Cremona. Bergonzi, as has already been stated, occupied the house to the left of Stradivari, but in 1746, the year before his death, he moved into the house of his old master, where he had spent so many years of his life.

Michael Angelo Bergonzi, son of Carlo, learned the trade with his father and was associated with him in business. At the time of the death of his father, he was working with him in the house of Stradivari. The work of Michael Angelo Bergonzi varies in quality. His best instruments in recent years have risen in price very materially, and now command as high figures as did his father's forty years ago. The varnish is usually of a reddish shade, not overly lustrous nor up to the best Cremonese traditions, but nevertheless of fine quality. His arching usually rises rather abruptly from the purfling; his pattern is large in some cases and small in others. His scroll

THE HAWLEY COLLECTION OF VIOLINS

is of good size and the carving quite deep. For his backs he employed maple with a rather small figure. He worked until about 1760. Nicola Bergonzi, son of Michael Angelo Bergonzi, was a maker whose instruments, like his father's, stand high in the second class. His model was flat, like that of Carlo, and he seems to have endeavored to follow as closely as he could his grandfather's ideas. His wood is sometimes very handsome and well calculated for tone production. His varnish is usually of an orange shade, rather thin in appearance, not having the richness of luster of the great masters. His tone is of excellent quality, in fact in this age of the world, when it is almost impossible to procure good violins by the great masters, it is to the work of these makers of the second degree that we must turn. (In consequence, the work of makers almost unknown forty years ago is to-day beginning to be eagerly sought for.) Zosimo Bergonzi, third son of Michael Angelo Bergonzi, was also a maker of considerable merit. His model is higher and more slender than that of the other members of the Bergonzi family. He used good wood and a softer varnish than that of either of his brothers. His scroll is smaller and has something of the Storioni character. Benedetto Bergonzi, who was the last of the Bergonzis, and a maker of fair repute, died in 1840.

The measurements of the Tarisio Bergonzi are shown in the table of measurements.

Tarisio, after whom the Bergonzi in the Hawley collection was named, appeared in Paris in 1827 with a sack full of Stradivaris, Guarneris, Bergonzis, and Amatis. Originally an Italian carpenter, he fell into the custom of playing for the neighborhood dances. Then he conceived the idea of trading bright and shining new violins for old, battered, out-of-order heirlooms. It reminds one of the story of Aladdin's lamp. O for Tarisio's sack to-day! It would be worth a full six figures. The old collector made a number of trips to Paris, and yet at his death fully 150 violins were found in his apartments. These were the beloved instruments that he talked about but could not bring himself to part with. And prominent among them were the Messiah Strad and the Tarisio Bergonzi.

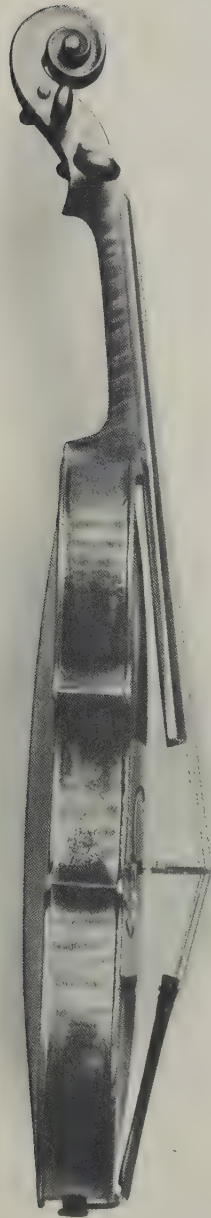


PLATE XXI



PLATE XXII



Chapter VI

Giovanni Battista Rogeri, 1638-1720

The Hawley Rogeri



HERE were two families having similar names who made violins in Italy, and both were prominent in the industry. One spelled the name Roger and the other Rugger, or, as often seen on their labels, Ruggerius and Rogerius. They occupied a very important place in the violin world of their day, and their work now is classed with the best and is exceeded in point of tone, workmanship, and varnish only by the three greatest masters. Gio. Battista Rogeri was a pupil of Nicola Amati, working for a short time side by side at the bench with Stradivari. His work is always of a high order. His best creations approach those of Amati in workmanship, while in tone they fully equal in most instances the violins of his famous master. Some unfortunate makers of violins were "born to blush unseen," inasmuch as they have been deprived of fame justly due them, as their labels, at an early date, were taken from their instruments and the names of more famous makers inserted instead. Giovanni was one of these. Many of his instruments, both violins and 'cellos, add to the reputation of Nicola Amati by bearing his name. It is in this manner that many an Italian liutaro has, as far as human credit is concerned, "wasted his sweetness on the desert air." By Rogeri's authority, we are informed that he was a native of that center of Italian culture, Bologna. He signed himself "Bononiensis," which signifies of or from Bologna. Inasmuch as he established himself in Brescia about 1660, it may be surmised that his birth occurred between 1638 and 1640. Supposing that 1660 was the year of his leaving Cremona and the shop of Amati, it seems doubtful if, as most writers assert, he could have worked side by side with Stradivari for any considerable period, for that young man was only then about to enter into his apprenticeship with Amati, being but sixteen years of age. It is more probable that Rogeri's approaching departure made room at the bench for the newcomer.

Rogeri made two types of violins, one quite flat and the other higher arched, the latter bearing greater resemblance to the work of Amati than the former, not only as regards arching but outline of model as well. Those he wrought of the Amati type are among the best made in Italy after that famous pattern. In point of varnish, he excelled to a very marked degree. His varnish is soft in texture, rich in color, and applied in a masterly manner. In point of wood, he ranks among the foremost Italian makers. It is invariably beautifully marked in his violins, that of plainer figures being reserved for 'cellos; and his wood is always of the finest description for tone.

We consider that it is not going too far to say that the Hawley Rogeri is the finest existing specimen of Rogeri's work. Its date is 1699, a period when Rogeri

THE HAWLEY COLLECTION OF VIOLINS

was in his prime, and the recipient of discriminating patronage at Brescia, the cradle of the violin-making art. He occupied a unique position in that city. The exponents of the Brescian school then living were at best but ordinary artisans. Their work was inferior and their wood plain, and the general character of their production shows that their trade was but local, and confined to the cheaper grades. Rogeri, inspired with artistic zeal by his master and the traditions of Cremona, and gifted with lofty ideals, must have won for himself immediate recognition. The beautiful wood he used, the exquisite varnish, and the thoughtful care he gave to his violins in point of workmanship and varnish, indicate that he was well remunerated for his instruments. Otherwise he could not have given such marked attention to details. While in a general way his outline clearly resembles that of Amati, he cannot with justice be termed a copyist of that master's style. To the practiced eye, the entire ensemble is different, and it is impossible to confound the two. He was an originator of style. His edges and corners are wider and flatter, and the purfling heavier and set in farther from the edge, and his corners have an inward and downward droop peculiarly his own. His arching is more abrupt, especially in the middle bouts, so that it has not the gradual sweep of Amati, and the breast is wider and flatter. In the fashioning of his sound hole, he was especially successful, but in the carving of the scroll, where Amati was truly great, he shows a lack of skill in handling the knife. The style of the scroll is heavier, larger, and the volute is not turned with the admirable precision of his master, but, nevertheless, it is charmingly full of character. He very often wrote his labels in red ink.

The aim of Rogeri seems to have been to produce a tone which, while retaining the beauty and brightness of Amati, should yet contain a shade of the somber quality so dear to the Brescian heart. That he succeeded cannot be disputed, and the result is a tone timbre unique in character. It is unfortunate that there are so few of these beautiful instruments, for their tone is especially adapted to many artists, and seems to be a rare source of inspiration for public performance. Rogeri exhibited great judgment in the arrangement of thicknesses, and built his violins to withstand hard wear and usage successfully. Pietro, according to Mr. Fleming, was his son, but by other writers is spoken of as a son of Francesco Ruggeri. This must ever remain a mooted point, but from the character of Pietro's work and varnish, we incline to Mr. Fleming's belief. Pietro Rogeri also signed himself a pupil of N. Amati, and must therefore have spent some time in the shop of that master. He made many 'cellos and violas, and some double basses, and he is known chiefly through them. We remember a violin with ash back and sides signed by him. It was well arched and the model was quite slender. The top was of pine of the choicest description, the varnish all that could be desired. In color it was a shade lighter than the Brescian brown; in texture it was very soft, and wore extremely well. The back was left excessively heavy in wood. The tone was of charming quality, though not so sonorous as it probably would have been had he used maple instead of ash for the back. Giovanni worked until about 1720. The precise date of his death is not known, but it probably occurred about that time.

The Hawley Rogeri* reached England through the medium of Sig. Tarisio and

* The measurements of the Hawley Rogeri are given in the Table of Measurements.



PLATE XXIII

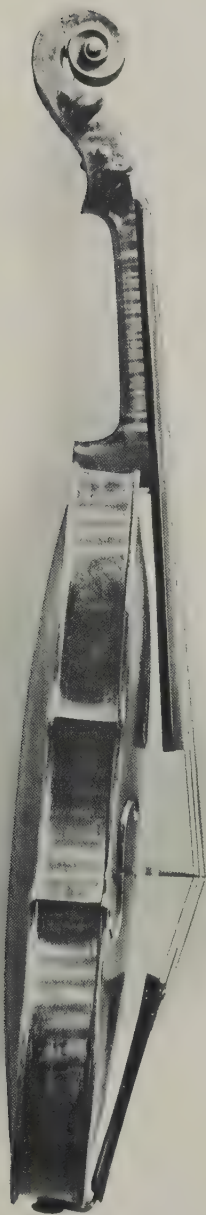


PLATE XXIV

GIOVANNI BATTISTA ROGERI. THE HAWLEY ROGERI

M. Vuillaume forty years ago when the late Mr. George Hart, charmed by its remarkable tone qualities and rare beauties of workmanship, added it to his collection. It was purchased by Mr. Hawley in 18—. A number of the greatest modern violinists have called forth its beautiful tones, and as the echoes have died away an enthusiastic tribute of praise has invariably been paid to the skill of Brescia's gifted foster son, Giovanni Battista Rogeri.



Chapter VII

Giovanni Battista Guadagnini, 1711-1786

The Hawley Guadagnini



IN the violin world of to-day the instruments of the Guadagnini family occupy a high place. By artists they are regarded as excelled in quality of tone only by those of the great trio, Stradivari, Guarneri, and Nicola Amati. Lorenzo Guadagnini is the first of the Guadagnini family whose name appears in history. Nothing is known of his birth or childhood, except that he was a native of Piacenza. No mention is made, so far as we are aware, in any of the Stradivarian records, and there is no evidence but that furnished by his own labels, that he was a pupil of that maker. If he himself had not bequeathed us this information, it is difficult to say to whom students of violin history would have ascribed his instruments. He was, of all things, original. No pupil of Stradivari shows so little of that master's chaste elegance in style as Lorenzo Guadagnini. The extreme flatness of arching and the short, broad model of his violins are quite unlike the Stradivarian idea of violin construction, especially at the time when Lorenzo must have been his pupil. After leaving the shop of his master, Guadagnini returned to his native city of Piacenza and established himself there, but later on, about 1690, he removed to a larger and more important center, Milan, where he continued his activity until about the year 1740. It is always refreshing to find independence of thought in the work of any man, for it is an inherent quality of first-rate ability. The arching of Lorenzo is extremely flat,—more so, we believe, than that of any Cremonese maker, excepting Carlo Bergonzi, in a few examples of his work,—and it is beautifully arranged to suit the general style of his violin. To compensate for the flatness of top and back, the walls or sides are left higher than in violins in which the arching is higher. His scroll, except that it is a little contracted, is similar in design to Stradivari's type of the 1720 to 1728 period, but is not finished in the same artistic manner. His sound holes are large and angular, like a type of Guarneri, and placed in the top in a manner somewhat similar to those of Carlo Bergonzi. He constructed his violins with abundant thickness of wood in top and back. His edges and corners are broad and have the rather abrupt squareness which throughout characterizes his bold design. His varnish varies from a pale red to pale reddish brown. He was not a very prolific maker, judging from the comparatively few specimens which are known, and, in consequence, his violins are to-day eagerly sought. Their prices have risen enormously during the past ten or twelve years, bringing £250 sterling as far back as 1885.

Giovanni Battista Guadagnini, son of Lorenzo, was born about 1711. Information regarding him is practically limited to that furnished by Count Cozio di Salabue and the Cremonese biographer, Lancetti. While he did not



PLATE XXV



PLATE XXVI

claim Stradivari as his master, his work from first to last exhibits more of the Stradivari character in workmanship than that of his father, Lorenzo, indicating that he also worked in the shop of that master during the last epoch of his career. There is so much resemblance between the wood he used and that of Carlo Bergonzi as to arouse lively speculation as to what relationship existed between them as workmen. He was evidently, judging from these two points, and also the added one of his varnish, which is unlike his father's and quite like Bergonzi's, closely associated with him in his early days, either in Stradivari's shop, say from 1726 to 1737, or after the death of Stradivari in the latter year, in Bergonzi's own shop. Later he worked with his father in Milan. His model at this time is very flat, almost as much so as his father's, and his varnish is lighter in color than that which he afterwards employed. It is at this period very like that of Landolfi and Paolo Grancino. Guadagnini varied the colors of his varnish with changes of location, in accordance, no doubt, with the wishes of his customers. The violins of Milan and Piacenza were mostly varnished in light shades of red and brownish yellow, those of Parma in a golden yellow or orange, while in the Turin period the predominating color is dark red and chocolate brown. After some years he established himself in Piacenza, whence he removed to Parma and became the court maker and repairer to the Duke of Parma, who was an enthusiastic lover of music and maintained a private orchestra of considerable proportions for that day. In 1772, according to Signor Mancetti, the pensions of the artists of the duke's court were discontinued, and so Giovanni removed to Turin, where he remained until his death, September 18, 1786. It was here that he turned out his finest instruments, and having by this time acquired repute as a maker, he was able to command high remuneration. This public recognition of his skill enabled him to use the finest of woods and to embellish his violins by careful, painstaking workmanship. His violins at this time take on much of the Stradivari character of the 1720 to 1730 period. The same bold, robust design is found, the scroll, corners, edges, and sound hole are all done in a thoroughly artistic, scholarly manner.

His was indeed the one bright light in the darkening sky of the vanishing day of the liutaro in Italy. Storioni, at work in Cremona, was the last link connecting the end of the eighteenth century with the brilliant past. There was, however, immense activity among Italian makers of the third class, whose work to-day we have to depend upon for medium-priced instruments. The reasons for the decadence of the art in Italy may be ascribed to two reasons: first, the vast number of old violins of high class, which, mellowing with age and use, were preferable to the new, from a musical standpoint, besides having the association of the early traditions behind them, which made them more desirable to most buyers than new work; second, the disturbed political and economic situation in Italy. Not only were conditions unfavorable in Italy, but by the time of the death of Guadagnini in 1786, there were ominous signs of the maelstrom of tragic events which was shortly to engulf Europe. Fifty years afterwards another event occurred which dissolved, almost in a night, the conditions under which alone the art of violin-making could thrive. The advent of the railroad was the magical change which completed the demolition of the feudal system. With almost the first shriek and whirr of the locomotive the time-honored personality of each little city was effaced. It was this personality, based upon difficulty of access, that had made each small metropolis sufficient unto itself in artistic and

THE HAWLEY COLLECTION OF VIOLINS

material matters. Hitherto, every village had its goldsmith and silversmith, its shoes were made by local cobblers, its musical instruments by local makers, sometimes good and never wholly bad. With the transportation facilities offered by the railroad, all this was changed, and a few centers soon dominated the entire situation. Inexpensive violins, hitherto made at home, were now made by thousands in Mirecourt, Markneukirchen, and Mittenwald, and the shop of the local maker knew him no longer.

Thus in the eventide of the art, Guadagnini finished his life in Turin. The Hawley Guadagnini was made in 1780, in Turin, when he was in the 69th year of his age and at the height of his career. It is a fact worthy of remark that so many famous violins were made in the advanced age of their creators. For instance, the Pucelle was made by Stradivari in 1709, when sixty-five, the Betts when he was sixty, the Healy in 1711 when he was sixty-seven, the Messiah when he was seventy-two, while the Earl was made when he was seventy-eight, and the Ludwig at the age of eighty. The style employed in the Hawley Guadagnini is that of Stradivari during the 1720-to-1730 period. The arching is nearly the same as Stradivari used in many of his violins at that time, while the sides are of good height. The scroll is in the finest style of the maker, and closely follows Stradivari's lines in the period named above. The back* and sides resemble in a very marked degree the wood used by Bergonzi from 1732 to 1737.

Marking the close of the Italian school, the Hawley Guadagnini has ever occupied a peculiar niche in the affections of its owners. To turn from the Hawley Maggini to this instrument is like reviewing one hundred and eighty years in the twinkling of an eye. Last of its race, the Hawley Guadagnini is worthy of its ancestry.

* The measurements of the Hawley Guadagnini are given in the Table of Measurements.

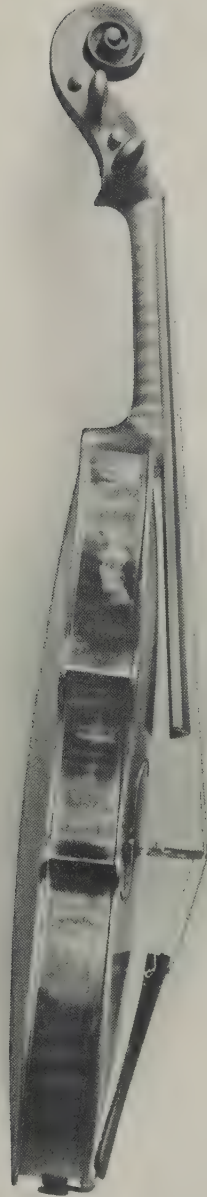


PLATE XXVII



PLATE XXVIII



Chapter VIII

Giuseppe (Joseph) Guarneri, Son of Andrea, 1660-1735

The Hawley Joseph fil Andrea



THE name Guarneri, Mr. Hart says, "is probably known to every possessor of a violin throughout the world." This is indeed no exaggeration. The magic name, in truth, is a household word in all countries where the violin is played. The credit for achieving such fame belongs, of course, chiefly to the great Joseph, known as "del Gesù," although other members of the family were also instrumental in building up the fame of the name. The family in previous years had been prominent in the affairs of Cremona, and, according to one authority, was of noble stock. Andrea Guarneri was the first member of the family, as far as is known, who devoted himself to the making of musical instruments. The tax returns of Nicola Amati for 1641, according to Fétis, show him to be that maker's pupil, also certifying that at that time he was fifteen years of age. So his birth occurred in the year 1626. It would be interesting to know more than we do about the years Andrea spent in Amati's shop. Evidently he resided in the home of the master and therefore must have been very close to him. He is generally spoken of as having worked side by side with Stradivari, and such is the opinion expressed by Mr. Hart in his book; but if the above record of the tax returns for 1641 is correct, he was at the time fifteen years old, which makes it very improbable, for Stradivari was not born until three years later, 1644. This period of Andrea's work extends from 1650 until about 1698. Judged by the quality of his work, he does not take rank with later members of his family. He was not by nature endowed with as keen artistic perception as some of his greater contemporaries, and therefore the influence of Nicola Amati, who was doing some of his finest work at the time Andrea was employed in his shop, fell, in a measure, on barren ground. But because he had not the nicety of touch and expression possessed by the great masters, it is going too far to condemn him in the manner of some critics. The fatal fault of one writer blindly following in the track of another is shown in this instance, and to it we must ascribe the lack of discrimination upon the part of the authorities in summing up the work of Andrea. It is not given to all to shine in the same degree, and while the interest in Andrea is largely centered in the fact that he was the founder of a family of great violin-makers, it should not cause his work to be condemned because it is not so good as that of some of the later members of his family. Yet this has been done by some English writers,—a very great mistake indeed, especially noticeable when they extol the virtues of their own favorite makers whom the world at large ranks in the fourth or fifth class. His varnish, although equal to certain works of Amati, generally has not the softness of texture nor the richness of color of that of his sons or nephew, nor is his

THE HAWLEY COLLECTION OF VIOLINS

wood comparable for beauty, nor the work so cleverly executed; yet for tone his violins rank with those of many other pupils of Amati, nor do they suffer in such comparison as regards workmanship. His model is as a rule more highly developed than those of his contemporaries, and he employed an outline similar to that of Amati. In later years, influenced no doubt by the work of other makers who were his neighbors, he lowered his model, broadened it, changed the style of his sound holes, so that he originated a pattern and was no longer a mere copyist, a point greatly in his favor. These violins may easily be mistaken for Amati's. In fact, comparison side by side is often necessary to bring out the points of difference. He was married in 1652, according to Mr. Fleming, and his eldest son, Pietro, was born in 1655, on the 18th day of February.

Pietro Guarneri was an artist whose best work entitled him to a high place in the annals of the art. His work, however, differs greatly in quality, no doubt because of the state of the market. Some of his violins are among the most beautiful of Cremonese work. They are covered with a marvelously beautiful varnish, often of a deep rich red, and the wood leaves nothing to be desired for beauty or tonal qualities. He flattened the model somewhat and widened the breast by increasing the distance between the sound holes, which are set rather perpendicularly and near the edges. His scroll is cut in faultless manner, and possesses both originality of design and artistic beauty. His edges are beautifully finished, and the purfling is rather deeply set in. A fine example of the work of Pietro is in the possession of Miss Maude MacCarthy. His cheaper instruments show the result of less care and attention. The wood, while not so handsome, is always satisfactory from the acoustical point of view. The model is sometimes very high and the outline more slender. These violins have usually a darker and less beautiful varnish. He signed himself "Cremonsis," that is, from Cremona, his label reading, "Petrus Guarnerius,—ect."

Giuseppe (Joseph) Guarneri, the second son of Andrea, was born November 25, 1666, and is ranked as a liutaro next in importance in the Guarneri family to his great cousin, Giuseppe Antonio del Gesù. He learned his trade, no doubt, in the workshop of his father, Andrea, and developed his ideals under the influence of association with the great men who were flourishing in his immediate neighborhood. At the time of Joseph's birth, Stradivari had actually started out for himself, and when he was eighteen, the death of the Nestor of the craft, Nicola Amati, occurred. That Joseph profited much by their example is shown conclusively in his work. His violins differ widely from both those of his father Andrea and brother Pietro, and give proof positive that he received from outside sources as much inspiration, if not more, than he did in the shop of his father. He seems to have remained in business with Andrea, however, until the death of the latter, in 1698, always signing himself "Joseph, son of Andrea." It is supposed by some that he so designated himself that his work might be distinguished from that of his cousin, the great Joseph. There must have been another reason, however, for he is remembered that Joseph del Gesù did not begin to make violins until 1720 (at least none earlier than that date is known), while Joseph, son of Andrea, always signed his labels thus even when his cousin was a boy working with him in the shop as an apprentice. Possibly he may have had an arrangement with his father to their mutual benefit, for obviously neither would gain by operating separate establishments in Cremona, and the plan to remain to-



PLATE XXIX

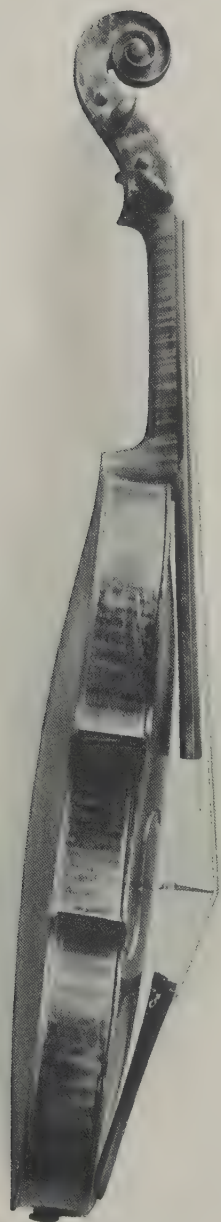


PLATE XXX

GIUSEPPE (JOSEPH) GUARNERI, SON OF ANDREA

gether being to their mutual liking, such an arrangement would serve to distinguish their work and yet consolidate their interests. In later years it no doubt served to denote that there were two Josephs in the same profession, as he has always since been spoken of by his self-given title. Joseph, son of Andrea, adopted a model of graceful and elegant proportions, slender in the middle bouts and widening rapidly in the lower half of the body. His sound holes are placed low down in the body of the instrument. In the graceful sweeps of the edge there is much to remind one of Nicola Amati. Joseph's work, however, was heavier in appearance than that of Nicola Amati. His edges and corners are beautifully fashioned and his purfling proclaims him to have been a master hand in the manipulation of tools. His best period seems to have been from 1690 to 1710. He was extremely fortunate in having at his command at this time a supply of as beautiful wood as was ever used in Cremona.

The date of the death of Joseph, son of Andrea, is not known, but is believed to have occurred about 1735. He left a son, Pietro, who was also a violin-maker. This Pietro, nephew of the better known Pietro, was born April 14, 1695. As a workman he was well up to the Guarneri tradition. He seems to have gone to Mantua and to have learned his trade in the shop of his uncle rather than in that of his father in Cremona. His violins are very much like those of his uncle. He flattened his edges somewhat, but in respect to his arching followed very closely after the model of Pietro. He possessed varnish of exceptional merit. As a rule, he used very handsome wood, especially in his backs and sides, occasionally employing bird's-eye maple. He finished his work carefully and left plenty of wood in his instruments. He does not appear to have been a prolific workman, as both violins and 'cellos by him are scarce, which is unfortunate. His death is supposed to have taken place about 1760, so that he was the last liutaro of the great violin-making family of Guarneri.

The Hawley Joseph son-of-Andrea Guarneri, which has always been considered one of the finest specimens of the maker, shows to good advantage the beauty of his wood and the fine quality and rich coloring of his varnish. It is in splendid preservation, and therefore affords one a correct estimate of the ability of the maker. Mr. Hawley counted himself as most fortunate when he secured it through Mr. Hart's co-operation in November, 1877.

Mr. Hart in a critical survey of this violin pronounced it "the finest of its kind." And in this high opinion all must share who have listened to its voice, a voice of wondrous depth and richness.

Measurements will be found in the Table of Measurements.



Chapter IX

Jacob Stainer, 1621-1683

The Hawley Stainer



AMONG German violin-makers, there is one great name to conjure with, that of Jacob Stainer. As in the case of Francois Tourte, the bow-maker of Paris, Stainer was so far in advance of his confrères that there was none who even approached him in his art. His position in the violin world is an exceedingly interesting one. He acquired great fame in his lifetime, which, during the century following, was greatly enhanced, so that up to the beginning of the nineteenth century, his prestige was greater in many quarters than that of any other maker, even the greatest Cremonese. Especially was this the case in England, where the quality of tone in his instruments found high favor for many years, even to so late a period as seventy-five years ago. However, it was in the same period that Beethoven's great Concerto in D was disposed of by leading English critics as "not good music." So eminent an authority as Sir John Hawkins in his *General History of the Science and Practise of Music*, 1776, states that "The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for full and piercing tone." Since that time, however, a decided change in the musical taste of both England and Germany has taken place and the once proud position held by the Stainer violins has been awarded to the creations of Cremona. Violins had been made in Germany long before Stainer's time, but without any well defined system. The models were invariably high and the tone shrill and penetrating in quality. This was in part the result of abortive attempts to copy the works of the earlier Amatis. The prevailing idea seemed to be that the higher the arching, the better the tone; so we find many grotesque productions, following a mode of construction which no doubt was due to the influence of the lute, the instrument which immediately preceded the violin. Violin-making being in fact but the evolution of the lute-maker's art, it is clear that the high model lutes in vogue in the fourteenth, fifteen, and sixteenth centuries must have been ever before the eyes of the German makers. Many of the early German makers signed themselves on their labels *Lauten und Geigenmacher*, showing that they considered themselves chiefly identified with those forms. It remained for Stainer to introduce into Germany Italian ideas of violin construction. Yet the high model was a favorite among most German makers for many years afterwards, and did not entirely disappear until the first years of the nineteenth century.

Jacob Stainer was born at Absam, a small village near Innsbruck, Tirol, July 14, 1621. To Herr S. Raff, of Hall Tirol, is due the credit of bringing to light the few facts we have regarding his life. These are embodied in his work published in 1872, "*Der Geigenmacher Jacob Stainer von Absam in Tirol*." It is said that Stainer was



PLATE XXXI

JACOB STAINER. THE HAWLEY STAINER

apprenticed to the trade of organ builder in Innsbruck, but that as the work was too heavy for him, he abandoned it and took up the trade of maker of stringed instruments. And no doubt he served an apprenticeship with some worthy Lautenmacher of Innsbruck. Born in 1621, it is quite certain that he began to work in the shop of the organ builder by 1636, at the age of fifteen. Making allowance for the completion of a three years' term, he would have started on his career of violin-maker about 1639. As a matter of fact, the earliest reputed genuine specimen of his work of which we have knowledge is dated 1641. In 1645 Stainer was married to Margaret Holzhammer, who bore him eight daughters and one son. With the foregoing outline before us, it is difficult to find a period wherein Stainer could have gone to Cremona long enough to have obtained the advantage of instruction in the shop of Amati. If he were in the shop of Antonio Amati, it must have been before 1640, for Antonio's death, according to Lancetti, occurred in that year. It is quite certain that after Stainer married and had assumed the expense of a family he could not have done so. Whether he did or did not probably will never be known with certainty. This is unfortunate, for there are few questions more interesting than whether Stainer originated his model. At all events it has been generally conceded of late years that he was influenced in the form of model by the work of Antonius Hieronymus Amati. Innsbruck is not far from Venice or Cremona. A few days journeying across the Brenner Pass, a distance about equal to that between New York and Boston, would have brought one into the heart of the Italian violin center. It seems to us, therefore, that Stainer, being undoubtedly an enthusiast in his chosen occupation, may have taken short trips on several occasions into Italy for the purpose of familiarizing himself with what was being done there. That for any stated period he was a pupil of either of the Amatis we do not believe. If he were it would almost certainly have been mentioned on his labels, as was the custom with other makers. His varnish, to our mind, shows more conclusively than anything else that he must have been in close touch with Cremona, for that of his best period, 1650 to 1670, is identical with that in use in Cremona at that time. His model he could have originated, skilled handler of tools that he was, and imbued with high ideals of perfection in workmanship, but his varnish, so different in texture from that of contemporary lute or violin makers, in our opinion, he must have derived from a personal visit to Cremona. We say visit, for had his stay been a long one, it would have had a greater influence on his work. He was no doubt able to see many fine examples of Cremonese work in Innsbruck, Botzen, and other Tirolian towns, for they were on the direct route from Italy to points North, and there are evidences that a large trade in Italian violins was carried on throughout the Tirol. The church there, as in Italy, was a liberal patron of music, and the violin was a necessary adjunct in accompanying the voices of monks and priests in every service, as well as the basis of their orchestras, and, moreover, the establishment of no prince was complete without its band. It may be safely assumed, therefore, that Stainer had an intimate knowledge of what was going on in the violin world to the south of him, and no doubt he hoped to establish a school that would rival that of Cremona. In this project he succeeded to a considerable degree. His patronage came from patricians and plebeians alike. He was Hof-geigenmacher to the Archduke Ferdinand Charles, and at the same time made

THE HAWLEY COLLECTION OF VIOLINS

a custom of traveling from place to place to dispose of his stock on hand. The quality of his work varies largely, as it was governed, no doubt, by the remuneration he received. Those instruments intended for important personages were far more carefully constructed than those intended for the masses. His best work, as before stated, appeared between 1650 and 1670. The model of these instruments is strikingly like that of Nicola Amati's earlier work, and more particularly that of the Brothers Amati. The workmanship is so marvelously fine as to be excelled only by the best efforts of those past-masters, Stradivari and Nicola Amati. Nothing could be more artistic and graceful than the manner in which Stainer at this period finished his instruments. Sound hole, scroll, edge, corner, and arching are wrought with consummate skill. The varnish is of a soft mellow texture, its color varying slightly from a russet brown to about the shade of a ripe russet apple. The dry looking pale yellow varnish he did not use until later years and then only on his cheap instruments. His backs of this period in many cases are of one piece of maple, with rather an indistinct figure extending across its breadth, and interspersed, sometimes thickly and at others scantily, with small knotty spots called bird's eyes. The bellies are of the finest description, usually of a medium fine, very straight grain, the sides selected from the choicest wood. His sound holes are beautifully cut, though they have the appearance of being flattened at the top and bottom, yet in some violins, as in the Hawley Stainer, he happily almost escaped this error. The fashioning of the scroll and the small boss and the irregular turn of the volute, show that he could not wholly escape heredity—he was born a German. Some of Stainer's violins instead of the scroll bear a beautifully carved lion's head.

In 1669 the clouds of misfortune overtook Jacob Stainer and they followed him to the grave. He was a devout Lutheran and saw no reason to hide his religious views under a bushel. In the age in which he lived this was an unpardonable crime. Compromising papers being found in his possession, he was arrested, and together with fellow-religionists, was thrown into prison. So although in the same year he was appointed violin-maker to Emperor Leopold I., he was not in a position then or afterwards to make use of the distinction. Three years later, having regained his liberty, he was forced by penury to peddle his instruments at the fairs and feasts of neighboring cities. In Salzburg, in 1675, it is recorded that he disposed of his violins at a sum equivalent to eight dollars and eighty-five cents. His path from this time until his death was indeed a stormy one. Naturally a poor manager, practically all his life he had been besieged by creditors. Now, in his old age, we find him in the grasp of money lenders, borrowing from one to pay the other. He was driven insane by misfortune. Such is the dismal picture presented by the latter years of the great German maker's life.

Jacob Stainer did his last work in 1677. It was a kit of violins for the Monastery of St. Georgenbourg. Much romance has been written about Stainer, including several novels, one of which, Dr. Schuler's, had considerable vogue at one time. A poem by the same author was dramatized by Theo. Rabenalt. The legend of the Twelve Elector Violins is well known, but there is not a particle of evidence to substantiate the romantic feature. That the twelve violins were made and that most of them still exist is not disputed, but there is nothing to show that



PLATE XXXII

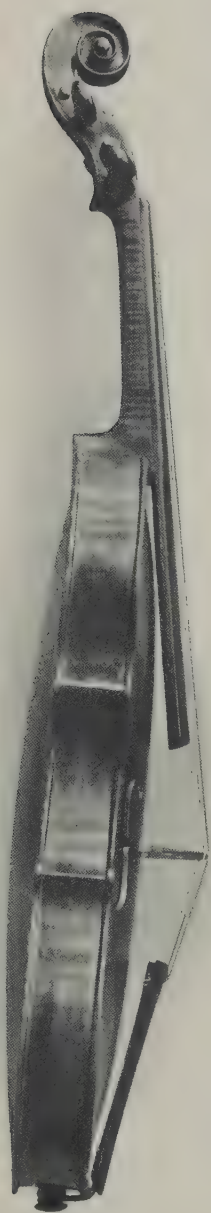


PLATE XXXIII

JACOB STAINER. THE HAWLEY STAINER

they were not wrought in the ordinary way and disposed of in the usual manner. Nicola Amati's grand pattern was probably the *raison d'être* of the Electors.

The measurements of the Elector violins are about as follows :

$14\frac{1}{8}$ inches in length of body.
 $8\frac{1}{16}$ inches across lower bout.
 $6\frac{1}{2}$ inches across upper bout.

The Hawley Stainer is one of the finest existing specimens of the master's work. Mr. George Hart so regarded it. Its tone appealed to him as that of no other Stainer had ever done, and he never lost an opportunity to proclaim himself an ardent admirer of this instrument.

The Hawley Stainer came into the possession of Mr. Hawley in January, 1879. No instrument in the collection was the object of more lively interest, nor was regarded with greater affection. Brilliant in tone, elegant in appearance, it marks the zenith of the powers of Jacob Stainer.

For the dimensions of the Hawley Stainer, see Table of Measurements.



Chapter X

Nicolas Lupot, 1758-1824

The Hawley Lupot



RANCE, next to Italy, occupies the most prominent place in the history of the violin. The French are adapted by nature to the production of things requiring correct artistic conception of the beautiful, and they possess skill and deftness in execution. The art of making violins followed that of the art of the lute-maker in France as elsewhere in Europe, and in the middle of the sixteenth century, when Andrea Amati was completing his set of violins for King Charles IX., the first violins were appearing in France. The city of the Prince of Lorraine, Nancy, claims the distinction of being the cradle of the luthier's art in France. It was many years afterward before the French makers were able to supply any considerable part of the French demand for violins, but by the middle of the eighteenth century the musical instrument makers' guild of Paris had become a powerful body. After the destruction by the British of the French fleet under Admiral de Grasse, April 12, 1782, when French sentiment was in doubt as to what influence the event might have in causing the government to withhold further help from the United States, the violin-makers of Paris "appeared in a patriotic dress, having contributed with two other corporations, seemingly affiliated with them, 20,000 of the 1,500,000 livres offered by the guilds to the king for the construction of a war vessel." As a result of the mother industry in Nancy, the violin-making art took deep root in the nearby town of Mirecourt in the Vosges, and this little city has ever since maintained the distinction of being the center of the French musical-instrument industry. It was not only the training school of most French makers, but was the birthplace of many as well. The French makers always adhered to the Italian models. In this respect they are unlike the English and the Germans, who deserted Cremonese forms and took up the model of Jacob Stainer, following it until the first part of the nineteenth century, when they were compelled, by the sheer merit and superiority of tone of the Italian instruments, to return to them. The early French makers may be divided into two classes—those who made cheap commercial violins, and those whose work has a decided artistic character. The makers of that period who to-day command especial recognition are Jacques Boquay, Claude Pierray, and Nicolas Augustin Chappuy. These makers worked after a moderately high arched model. They all used good wood and finished their work in an artistic manner. The first two used a very pleasing varnish of a brownish red shade, while Chappuy's, which is splendid, varies from a light to a dark golden color.

There was another maker before the advent of Lupot whose work has not been given the notice it assuredly deserves. We refer to Andrea Castag-



PLATE XXXIV

neri. Of all the makers who worked in France prior to 1800, in our opinion the palm must be accorded to him, for the reason that his violins excel all others in their musical worth. Castagneri was an Italian who settled in Paris about 1730 and continued at work there for a period of over forty years. Had he remained in Italy, he would be accorded a high place in the list of makers of the second class. The influence of Stradivari is strongly marked in all his work, and, as the pioneer of correct model in France, and for his excellent workmanship, varnish, and wood, the name of Andrea Castagneri is justly entitled to the highest place in the French Hall of Fame. Castagneri was as much French as the Corsican Napoleon, yet he suffered from his foreign birth. Had he been born in France the recognition he deserved would have been given to him unstintingly. No one can say how great was the influence of this comparatively unknown man upon the art of violin construction in France. His model is large, broad, and flat—the wood leaves nothing to be desired, his varnish has a softness of texture and richness of color not since known among French workmen up to this time. He left his violins far heavier in wood than his contemporaries, and consequently the few which have come down to us under his name have done so in a surprisingly good state of preservation.

The Lupot family of violin-makers came originally from Mirecourt. The family house still stands and is now in the possession of the bow-maker, Charles Bazin. Jean Lupot was the first of the name of whom there is any record. He flourished during the last quarter of the seventeenth century. We have never seen any of his work, but in all likelihood it is in the same class as that of the other makers of the day. Laurent Lupot was born in Mirecourt in September, 1696. He established himself in Plombières, and afterwards in Orleans. In the former city François, father of Nicolas, was born, in 1736. In 1758 he, having been appointed maker to the Duke of Wurtemberg, removed to Stuttgart, and it was here shortly after his arrival that his son Nicolas, often called the French Stradivari, was born. Nicolas Lupot spent his early days in Stuttgart, but when he was twelve years of age, his father removed to Orleans, where the name of Lupot was well known, and so it was that the first work of this celebrated maker appeared in that ancient city. This was about 1778, when Nicolas was barely twenty years of age. Notwithstanding the influence the work of a father might be expected to exert over his own son, there is a total absence of anything to remind one of the elder Lupot in the violins of Nicolas after the year 1785. The model Nicolas adopted was patterned after that of Stradivari, while his father still adhered to the small, narrow form, well arched, which was common among the early French makers. Nicolas, in preference apparently to all other, used a dark, red-colored varnish in all of his Orleans violins. This is of excellent quality, being soft in texture, a respect in which it was superior to that used by any other French maker up to that time, with the possible exception of Andrea Castagneri. The decline of violin-building in Italy, the increased political and commercial importance of France, and great inherent merit of the French violins, all served to bring them into greater prominence in the world, and Lupot's fame even at this time began to spread beyond French borders. At home he was recognized always as the first of French makers. Realizing the limit placed on his endeavors by his surroundings in the provincial town of Orleans, Lupot moved to Paris, in the year 1794, establishing himself in Rue de Grammont, whence his labels to 1803 are dated. His best

THE HAWLEY COLLECTION OF VIOLINS

works of this period are beautiful examples of the luthier's art. With few exceptions they are constructed on the Stradivari pattern, mostly of the broad type, yet a few are more Amati in character. The latter have their edges artistically rounded after the manner of Stradivari, 1685 to 1690. The sound holes and scrolls are done in a masterly manner. A splendid example of Lupot's work of this period is in the possession of Mr. Leslie W. Brown.

In 1800 Lupot entered upon his golden period, which was to last for fifteen crowded years. He was now forty-two years of age and at the height of his career. The model he now adopted was bolder and in its masterful execution rivals even the work of the great Cremonese maestro himself. The maple employed in his backs and sides is most beautiful in figure, many are whole backs with a broadish flame extending across upward from left to right. The pine of the tops vary, being at times more than ordinary breadth of grain and again quite fine. The edges are broad and strong and the purfling set in very far, lending an air of solidity and power, a distinguishing characteristic which was afterwards copied by his successors. The varnish, while not possessing the elasticity of that of the Cremonese masters of a hundred years prior, is surpassingly fine. It has borne a century's wear in an admirable manner, and for picturesque effect acquired by age and wear is not excelled by the varnish of any other maker. In 1800 his only copy of a Pietro Guarneri, so far as known, was made. It is as a piece of workmanship not excelled by anything of his we have seen. In 1804 appeared the specimen known as the Mazas, having been the property for many years of Jacques Féréol Mazas, 1782-1849, famous composer of duos, trios, quartets, etc., for the violin. Lupot now removed his shop to the Rue Croix des Petit Champs, the location of so many luthiers and other instrument and bow makers, where he remained to the time of his death. His genius by the year 1805 was fully recognized throughout the world. He seems to have had the warm friendship of many artists of the day. Spohr was a great admirer of his violins and in his later years sometimes used one for solo work in preference to his Cremona. The great French school of violin playing was then in its zenith and the ground was a fertile one for the development of Lupot's genius. Viotti, Rode, Mazas, Paganini, Habeneck, de Beriot, Kreutzer, and many others were giving to the world those masterful compositions which still take precedence over the productions of any other epoch, and are the foundation upon which the modern school of violin-playing rests. In the years 1805 to 1807 Lupot completed several well known copies of the Stradivari period, 1725 to 1728. His style changed slightly, now becoming a little less rounded than in the preceding year, and his model became flatter. This variation he retained during the remainder of his golden period. In 1809 the Hawley Lupot, justly regarded as one of his finest efforts, appeared. It is one of his flat-type instruments, very beautiful in wood, varnish, and finished workmanship. It is in an admirable state of preservation, and possesses a tone of remarkable richness and power. Mr. Hawley secured it from Mr. Hart in 1877. It now belongs to Mr. John T. Garvey, Utica, N. Y.*

In 1810 the specimen known as the Chardon appeared. It is now in the possession of Mr. D. J. Partello, and is one of the handsomest Lupot's known. The var-

* The measurements of the Hawley Lupot are to be found in the Table of Measurements.



PLATE XXXV

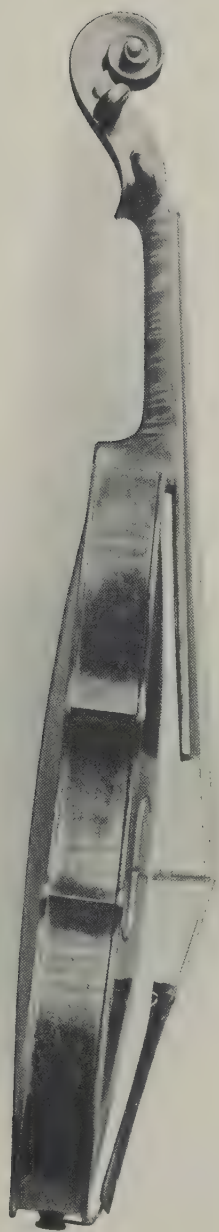


PLATE XXXVI

nish on this violin is superfine. It is of a deep golden shade, soft in texture and applied with perfect evenness over the beautifully figured maple back and sides.

The latter part of Lupot's life was not so prolific, probably because of advancing age, and the large amount of repair work which required his personal attention; this work was profitable and served to keep him in touch with the violinists of the day. As the official luthier to the Paris Conservatoire, he made one violin a year which went as a prize to the winner of the Grand Prix. He had held this official position almost from the time he came to Paris. The office was established by the Convention Nationale, August 3, 1795. After the year 1820 much of the work devolved on his son-in-law and pupil, François Gand. Many of Lupot's violins were varnished by Gand, particularly in the later years of that master. It is of different texture than Lupot's varnish and is always of a deep red color. A set of instruments ordered by the Royal Chapel, which he was unable to finish, was varnished and completed by Gand. Lupot died in 1824. After this unhappy event a careful search was made for the formula of his varnish, but it was never found, and the business descended to his son-in-law. Throughout his life Lupot did not depart from his loyalty to Stradivari's model. He made but a few copies of Guarneri and still fewer of Amati. One of his Guarneri copies is in our possession. It is unique in that in model, figure of wood, and workmanship it bears remarkable resemblance to the King Joseph Guarneri, 1737. He varnished his instruments with a complete coat, to which he did not by artificial means seek to impart an appearance of age. A hundred years have now elapsed, which have added much to the rich effect of his varnish, which would not have been the case had he imitated the old appearance which age and usage lend. His violins are solidly constructed, having plenty of wood and are of ample size. He caught the true style of every Stradivari line and was able to produce it in a wonderful manner in his own work. His 'cellos stand very high, though in them he did not reach the high standard attained in his violins. The advance in the value of his instruments is a matter of interest, for in rapidity it has eclipsed that of any other maker. Prices vary according to the beauty and tone of different instruments, but so recently as thirty years ago, the price in Europe for a fine specimen was only from 1,000 to 1,500 francs. To-day the more desirable examples of his work in Paris bring from 5,000 to 10,000 francs. The French, however, are very patriotic and intensely loyal to their own makers, and consequently nowhere else are Lupot violins so highly valued as in Paris. Lupot's influence on the efforts of contemporary and later makers was very marked and is seen in the work of all the best makers since his time. Through him and his followers we have the instruments to which we must turn, now that the supply of broad-patterned Italian violins is becoming exhausted. It is unfortunate that there are so few Lupot violins. One good authority places the number as far less than Stradivari's. Lupot was a plodding, pains-taking workman, and that, coupled with the fact that he carried on a large business besides, accounts for the paucity of his work. Several of his finest violins were lost in the fire of 1835.

The foundation of Lupot's great popularity among violinists is the extreme solidity and effectiveness of his tone. But had his instruments a less remarkable timbre, their beautiful workmanship would fit them for the cabinet of the collector. Lupot did his work well. His fame is secure. He achieved in his masterpieces a union of all the qualities that are prized by violinists and collectors.



Chapter XI

An Analysis of the Work of the Followers of Great Masters

The Schools of Cremona, Florence, Milan, Turin, Venice, Mantua, and Others



AFTER the advent of the violin in Brescia, which, as we have seen, occurred about the year 1540, and its wonderful development under the favorable conditions prevailing in Cremona, its fame spread quickly to all parts of Italy and Europe. It would not be correct to credit either Cremona or Brescia with having been the *raison d'être* of the expansion of the art over such a wide field in so short a time, as it only reached a higher development in these communities than elsewhere. As has been stated, the violin was not an invention, as that term is understood, but was rather the result of evolution from the earlier forms of bow instruments, brought about by natural causes. Once the proper form and proportions of the violin had become known among the makers of bow instruments, they dropped the lute and other medieval forms for the violin. Almost immediately the vast improvement in its tone, due to the substitution of the curved back for the flat back of the lute, as well as other features of its improved construction, were recognized by all. That it gave a new lease of life to the art and opened up a new field in the musical world is demonstrated by the large number of prominent violinists that shortly arose in Italy and in other countries of Europe, and in the rapid development of violin music. Before the dawn of the eighteenth century, or the birth of that great master-builder of violins, Joseph Guarneri del Gesù, in Cremona in 1683, the foundation of the future greatness of the violin was firmly laid. It developed in the genial atmosphere of the Renaissance, that epoch of mental activity which was productive of so many benefits to mankind. That period enjoyed the presence of men whose names even to-day are synonymous with that which in music is considered correct classic form. No other epoch in music is so noteworthy for its influence on the future of the art. It is emblazoned with the names of Jean Baptiste Lulli, of Florence, who, being a favorite of Louis XIV., is to be credited with having established violin music on a high plane in France; Andrea and Giovanni Gabrielli; Carlo Farina, of Mantua, termed founder of violin virtuosity; Tarquinio Merula; Paolo Ucellini; and Giovanni Battista Vitalli, one of the world's greatest violin-maestros. Josefo Torelli of Verona was the originator of the violin-concerto, which to-day is one of the most enjoyable forms of violin music. Then followed Arcangelo Corelli, one of the greatest figures in musical history, Vivaldi, Veracini, Locatelli, Geminiani, and others. During this period Germany produced Thomas Baltzar, of Lübeck, who was the first great violinist heard in England. He appeared in Oxford, which was then the great rendezvous for all music lovers in London, owing to the ban of Cromwell against artists. With regard to Baltzar's appearance it is interesting to quote from a chronicler of 1658, Anthony Wood, who says he "did then and there to

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

his very great astonishment he saw him play on the violin. He then saw him run up his fingers to the end of the fingerboard of the violin, and run them back insensibly, and all with alacrity, and in very good tune, which he nor any in England saw the like before. . . . Wilson, thereupon, the public professor, did after his humoursome way, stoop down to Baltzar's feet, to see whether he had a Huff on; that is to say, to see whether he was a Devill or not because he acted beyond the parts of a man." Baltzar, after the Restoration, was appointed leader of the king's orchestra, and did much to place the violin in the highest rank among musical instruments in England, as Lulli was doing in France at the court of Louis XIV. at the same time.

The same epoch produced in Germany Franz Heinrich Biber (died 1698), who was instrumental in laying the foundation of the German school of violin-playing. At the same time flourished the family of Bach, to whom more than any other agency the world is indebted for the dignified and noble in music. This family, although it offered many other sons at the altar of music, produced that marvelous intellectual giant, Johann Sebastian Bach, who was born in Eisenach, March 21, 1685.

In France up to the time of Leclair, the musical influences were Italian and German. Although violin music was very popular there, no Frenchman of that period or until the beginning of the eighteenth century took rank as a violinist with those of Italy and Germany. It will thus be seen that violin-making and violin-playing were developed at the same time, and largely by the same influences.

The patronage of the church, and those loyal worshipers at the shrine of music among the nobility of Italy, France, Austria, and Germany, were the two most potent agencies, by the aid of which the violin and violin-music were developed. The nobles of Italy retained innumerable small bands at their courts, and had their favorite violinists and violin-makers, many of whom were supported by yearly grants. The example of Rome, and of the reigning nobles, was felt everywhere, in every grand cathedral or country church. Palestrina, at the time that Giovanni Paolo Maggini was evolving the future form of the violin at Brescia, was remodeling the music of the church on the artistic lines which have since prevailed. Following closely in the wake of all these events, the violin came into general use in the musical service. Every church of importance had its orchestra and a regularly appointed musical director. The nobles of Mantua, Modena, Florence, Venice, and other important centers throughout the peninsula were devotees. The King of Poland sent an envoy to Stradivari with an order for a set of instruments and gave him instructions not to leave Cremona until they were finished. The princes of Hungary, Austria, Germany, France, and Spain, many of whom were able to perform on violins and 'cellos, did much, by their support to makers of violins and writers of violin-music, to establish the lasting popularity of the violin. The natural consequence of growth in the interest in the music of the violin, was the establishment of the art of violin-building in all parts of Italy and the rest of western Europe. In Italy, the country with which we are most concerned, violin-making existed for two and a half centuries, not in one or two localities, but from Venice in the north to Palermo and Syracuse in the south. Here violin making and repairing were not confined alone to professional violin-makers, but every professor was an amateur maker of violins, and was expected to be skilled in the art of repairing his pupils' instruments. In consequence of this wide-spreading interest, schools of violin-making

THE HAWLEY COLLECTION OF VIOLINS

flourished in many cities in Italy, which were the offshoots of Cremona and Brescia. While following closely in the main the fundamental principles of construction found in parent schools, local peculiarities in varnish, wood, and style of workmanship existed in nearly all of them. Particularly noticeable is the difference in varnish which prevailed in the various centers, occasioned by the prevailing preference of the people for certain colors and qualities of varnish, the local markets which supplied local makers with their woods, and materials for varnish, and the willingness or ability of the public to pay for high-class work and materials. Next to Cremona in point of artistic merit come the schools in beautiful and wealthy Venice and Mantua. The latter situated close to Cremona, is more nearly associated in matters of varnish, wood, and general character to the parent school than those of other cities. But in the commercial value of number, as well as high average musical merit, Milan and Naples furnished the world a more important quota. Rome, Florence, Turin, Genoa, Bologna, Piacenza, Palermo, and many other cities were at one time or another the seats of a more or less flourishing industry of violin-building. But a few of these centers are represented by their products in the Hawley collection.

No review of the art as it existed in Italy during the two hundred and fifty years which saw its rise, perfection, and decline would be complete without a brief survey of the work of some of the most prominent of the large number of splendid makers, whose industry and skill leave the world to-day much in their debt, because with the increasing scarcity and cost of Cremonas, it is to their instruments we must turn. Italian violins of the second and third class have reached such value that those of the poorest type of workmanship have advanced to the position they held less than a quarter of a century ago. Consequently all Italian work has become of interest, not alone to the connoisseur, but to all players of the violin and violoncello as well.

Cremona

In addition to the famous master violin-makers whose names will always be associated with that of the city of Cremona, there were many in the humbler positions in the violin world who, by their works, contributed largely in making their city's name imperishable. Among these we will mention some of the best known.

Michael Angelo Bergonzi and Nicola his Son

Michael Angelo Bergonzi, the son of Carlo, worked until about 1760, and was one of the first of the second-rank workers. Like others of his class, catering to a second-rate clientèle, he varied his work to a marked degree. Some of his better instruments are constructed on fine lines and are finished with care, and varnished in a manner well up to the Cremonese traditions. Other specimens lack this fine character, showing plainly that they were intended for a cheaper class of customers. The wood is more common, the varnish hard and unevenly administered, such specimens being altogether of poorer workmanship. The tone of this maker's violins varies in accordance with the character,—those of the former class are splendid in volume and quality, while those of the latter are lacking in these beauties; but, nevertheless, no instrument of this maker, if it possesses wood and strength, is unworthy its name. Nicola Bergonzi, his son, worked along the same lines, following a flat, broad model,

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

using good wood, though at times of a toughish nature. He finished his work with care, and employed a varnish of a rich orange color. The work of Michael Angelo Bergonzi and that of his son Nicola has been reviewed under the chapter on Carlo Bergonzi.

Gioffredo Cappa

An early maker of Cremona, supposed to have been born there, and one whose work has always been held in high esteem, was Gioffredo Cappa. He has been regarded as a pupil of the brothers Amati and may have been associated with Nicola in his early days. Some of his work bears striking resemblance to that of the great Nestor of the craft. He worked chiefly in Piedmont and many of his instruments are dated from Saluzzo. Inasmuch as his style differs materially from Cremonese work, he cannot be considered a Cremonese maker. His form is a rounded one after the style of the Amatis, and he used a dark yellowish brown varnish of very soft texture. His wood is invariably of choice quality, and together with his varnish and method of construction, is productive of a beautiful mellow tone. Like Amati he made both large and small patterned instruments. His 'cellos are among the best of the period and his violas are highly prized. He worked until the middle of the seventeenth century. Another Cappa, supposedly his son, worked later at Piedmont after a similar style, according to evidence of the celebrated Italian connoisseur, Count Cozio di Salabue.

Francesco Ruggeri

Famous in his day, as now, for the beauty of his work, his varnish and wood, was Francesco Ruggeri, who occupied in Cremona a place hardly second to that of Nicola Amati. He flourished at a time when violin-making was approaching its highest point in Cremona, 1660-1720. Stradivari in this period accomplished those remarkable feats of workmanship which established his reputation. Francesco Ruggeri was no doubt a pupil of Nicola Amati at an early period in his career. In his work there is much to remind one of the brothers Amati. Many of his beautiful conceptions would lead one to suppose that it was to them rather than to Nicola that the credit must be given. But the fact that Francesco worked well into the eighteenth century goes to show that he could hardly have been their pupil, unless he be credited with great age at his death. Up to about the year 1700 he followed the small graceful model of the early Amati differing in respect to the arching. Instead of developing it gradually from the purfling he ridged in the center, so that the breasts of his small pattern violin are usually of marked narrowness between the sound holes. About 1700 he broadened his model, possibly following the lead of Nicola Amati in his grand pattern, and the large instruments which had emanated from Stradivari's hands for some years prior. His varnish is unsurpassed for richness of color. He cut his backs as a general thing, *sur maille*, or on the slab, showing to the best advantage the beautiful figure of the wood. As a rule, we believe his most beautiful wood is found in his violins of small model. It is not too much to say that had Francisco been less given to his habit of arching his violins, their tonal value would have been far greater, and the world would be to-day richer in Cremonas of the first class. It is in this particular that he is considered inferior as a maker to G. B. Rogeri of Brescia, with whose work it is only natural to make comparison. While Francesco, in the beauty of his work is perhaps superior to G. B. Rogeri, in point of tone the contrary

THE HAWLEY COLLECTION OF VIOLINS

is true in our opinion. As a workman he was excelled by the greatest only. His scrolls are models of beauty, and rank among the best of Cremona. Fine specimens of his work are rare, and command very high prices. They are more esteemed in Europe than in this country, because beauty of workmanship, wood, and varnish count for much more there than with us. Such a man must have been a force in Cremona, and must have had many followers. It is to be regretted that more is not known about him and those who were associated with him. Who were his pupils? Certainly he must be credited with having a number, and if the truth were known, he might well be credited with the inspiration of those who, like Montagnana and others, became famous as varnishers. He made also violas and 'cellos both of which are very fine. He had a son Giacinto and there were several others who bore the honored name of Ruggeri in Cremona, notably Vincenzo and Giambattista, who are credited with having done good work.

Giovanni Rota

Giovanni Rota was one of the later Cremonese, and did some very clever work. He employed material of fine quality, his varnish being of good texture and of an orange red color. His violins are splendid for tone and are of late years coming much into favor among the best of the second class makers.

Laurentin's Storioni

Contemporary with him was Lorenzo Storioni usually spoken of as being the last of the old Italian school who are to be considered as having great merit. The writer believes this maker to have been given too high credit. He was but an ordinary workman, and used material which, while it possesses redeeming features as to quality, is decidedly inferior in appearance. His violins are often out of proportion, and in one respect or another are decidedly not what they should be; not in any respect does he approach the work which at the same time was being done in other Italian cities, notably in Turin, where J. B. Guadagnini was holding up the early traditions of the great Italian tone-builders in a manner to do them credit. Very unlike Cremonese varnish is that which Storioni employed, and it is safe to say that had he worked at any other place than Cremona his violins would have attracted but a fraction the attention they have.

The Ceruti Family

He was succeeded by G. B. Ceruti, who as a workman was in every way his equal if not superior. Ceruti was a very prolific workman, turning out a large number of violins which, while not in the same class with the work of Ruggeri, Cappa or the other notable second-class makers of Cremona, have sterling merit, and are to-day appreciated. He employed chiefly a very large, broad, flat Amati pattern. He used a good varnish of a golden color, and his work is finished with care and judgment. He had a son Giuseppe who followed him and was also an industrious workman after his father's style. Enrico Ceruti, son of the preceding, died in October, 1883, and with him ended the long line of Cremonese makers, which began with Andrea Amati in the middle of the sixteenth century. He made good violins, as it was fitting he should, and they are highly prized in the orchestras of his native land.

The Venetian School

Sanctus Serafino

Sanctus Serafino is ranked by connoisseurs among the leading violin-makers of Italy, for in point of workmanship he carried his art to as high a plane as did the greatest masters of Cremona. He was born in Undine, a small town a few miles from Venice, in the latter part of the seventeenth century. It is not known to a certainty from whom he learned his art. The influence most potent in his work is that of Nicola Amati, whom he followed closely, and, judging from his instruments, there is much evidence of his having studied under that master or with one of his best pupils. Whether or not he was in any way associated with Stradivari is unknown, but it is certain that he profited by close association with the violins of the master. If one considers the marvelous results he attained as the sum of his own unaided efforts, then is he surely entitled to the highest praise. As a workman, he was equaled in his best work by very few. Such technical skill as he evinces is seen only in the work of the brothers and Nicola Amati, Stradivari, the choicest efforts of Joseph Guarneri, and the finest of Carlo Bergonzi. In point of varnish, he had few peers.

In the use of the knife, he was hardly surpassed. His violins are mostly patterned after the style of Nicola Amati, although some follow the lines of Stradivari. In several of his earliest instruments, he seems to have been influenced by the great success of Jacob Stainer and to have copied Stainer's model in a few particulars. Sanctus Serafino, however, was not a mere copyist, except that he followed in a general way the lines of the great masters. His work is always beautifully finished. No one could fashion a more elegant scroll than is seen in his finest works, and he cut his sound holes with extraordinary deftness of hand. His purfling is most skillfully set in, and the edges of his instruments are finished with elegance, but without the perfection one is led to expect from study of the other features of his work. Speaking from a high standpoint, these are the weak features in his workmanship. He always employed wood of the choicest and most beautiful description. His backs are cut in a manner calculated to show to the best advantage the beauty of the figure of his wood. The material forming the bellies of his violins is always of magnificent acoustical quality, and of the greatest beauty. The tone sought by Sanctus Serafino was one of pure soprano quality, combined with power, solidity, and brilliancy. His instruments have much to remind one of the tone of the violins of Joseph Guarneri del Gesù, yet having an individuality of their own which is a distinguishing feature, and mark him as a master, inasmuch as they show him to have been more than a technician. His varnish was applied with great skill, and he gave to it a richness of color and texture which earned for him from the first the admiration of violin connoisseurs. It ranges in color from a lustrous red to orange yellow. Serafino was not a prolific workman. Comparatively few of his violins are to be met with, more's the pity. He employed a large copper plate label, and in addition sometimes branded his violins under the tail-piece.

M. Ovid Musin, who was the pupil of the celebrated player Vieuxtemps, says that great virtuoso did his best work on a Sanctus Serafino violin. Cæsar Tompson, the eminent Belgian violinist, also used a Sanctus Serafino for his concert work for

THE HAWLEY COLLECTION OF VIOLINS

many years. During his American tour, he used it almost exclusively. The subtle brilliancy of one of these fine instruments is peculiarly adapted to the style of certain artists. Now that the available supply of Stradivari and Guarneri violins is fully taken up, artists are turning more and more to the works of this great Venetian maker, which thus far are not so expensive. Prices of Santo Serafino's violins, however, have risen enormously in late years, a fine specimen having recently been sold in Germany for the sum of sixteen thousand marks, which is the highest sum, as far as we are aware, obtained up to the present for one of his violins. A remarkably perfect specimen, the finest we have seen, is in Chicago, in the possession of an enthusiastic amateur, Mr. Francke C. Elliott. The workmanship and style are of the most artistic description, rivaling the beauties of a fine Nicola Amati, which in point of model it resembles. The tone is extremely rich in quality, and has great power.

Measurements of the Elliot Serafino are:

Length	-	-	-	-	-	-	-	14 inches
Lower bout	-	-	-	-	-	-	-	8 inches
Upper bout	-	-	-	-	-	-	-	6½ inches
Middle bout	-	-	-	-	-	-	-	4¼ inches
Sides, upper bout	-	-	-	-	-	-	-	1½ ¹⁵ / ₃₂ inches
Sides, lower bout	-	-	-	-	-	-	-	1½ ¹⁵ / ₃₂ inches

Georgio Serafino

This maker is said to have been a nephew of Sanctus, and worked with him. His instruments are said to display the same high ideal and artistic treatment as those of his uncle. We have not a personal acquaintance with the work of this maker, although the reports of his instruments leave no doubt that he is a force to be reckoned with.

Francesco Gobetti

During the past twenty years, a period in which the research and study of the Italian makers has been greater and more general than in any preceding epoch, the work of this maker has risen to a very high place, while the reputation of some others, formerly idols, has correspondingly diminished. Among the Venetian makers, no other manifests a higher appreciation of true violin quality than Gobetti. It is true that as a handler of tools, Sanctus Serafino excelled him, and also that in varnish-coloring Montagnana was his superior, but taking into consideration the broad lines on which his best work is built, his modeling and arching, which are always consistent and uniform, we believe that no other of the Venetians was so loyal to the ideals of the great master of Cremona, Antonio Stradivari. We have never seen a violin by Gobetti with a German character of modeling. In this respect, he stands almost alone among Venetian workmen. Judging from certain examples of his work, he was a great admirer of Stradivari. There are features in his arching and sound holes which forcibly remind one of that master. He, like Serafino and Montagnana, was an adept in the selection of wood and varnish. Many of his instruments are surpassingly beautiful in every particular, and possess tone qualities of the rarest kind. The tones of the E string in the high positions are noticeably fine. The general character is very soft, rich and resonant, well adapted for the rendition of compositions requiring fine light and shade. His varnish is very soft and mellow,

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

and in color ranges from a light orange to a rich red. He was a careful, conscientious artist, giving heed not alone to the first beauty of his work, but having also in mind the future. There can be no doubt that he sought to perpetuate his name by giving to the world violins which in merit might approach very closely to those of the great Cremonese masters. For many years this fact was employed to his great disadvantage, for the reason that his violins were sold under better known names and therefore brought larger prices, and in this wise Gobetti, though in a measure "born to blush unseen," though not "wasting his sweetness on the desert air," added unwittingly in no small measure to the fame of the renowned Cremonese. Even had he secured full credit, however, the number of his violins would not be large, for all his work appeared within twenty-five years, say from 1690 to 1720. And during these years it is probable that most of his time was taken up with repairs and the other minor work that naturally fell to a man in his position. Most Cremonese in character of any of the Venetians, possessing the stamp of greatness in his work, his great ability is at last fully recognized, and in Europe fine examples of his work command fancy prices. Mr. Partello in his remarkable collection has a fine specimen dated 1718, the measurements of which are:

Length of body	-	-	-	-	-	-	13 $\frac{7}{8}$ inches full
Width across lower bout	-	-	-	-	-	-	8 inches full
Width across upper bout	-	-	-	-	-	-	6 $\frac{1}{2}$ inches full
Height of sides at bottom	-	-	-	-	-	-	1 $\frac{5}{16}$ inches full
Height of sides at top	-	-	-	-	-	-	1 $\frac{3}{16}$ inches full

A good example also is in the possession of Mr. Frederick H. Widmayer, of Scranton, Pa.

Pietro Antonio Della Costa

This maker worked in Venice and Treviso, a small city a few miles north, and flourished during the middle of the eighteenth century. He, like most Venetians, employed both a high and a low model. The former is built on the lines of the brothers Amati, the latter are large, robust, flat violins of sterling merit. A splendid example of the large flat type of his work is owned by Mrs. L. Berg, of St. Louis. It is built on the best lines, and it is a source of sincere regret that this maker did not produce a number of the same type. His wood as a rule is handsome, but not so uniformly so as that of his more celebrated Venetian predecessors. His varnish ranges from a pale red to a deep rich red, and is of good quality. His workmanship, while not technically elegant in finish, is very satisfactory. His tone is broad and noble.

Matteo Gofriller

This maker worked in Venice from about 1695 to 1735, and displayed marked originality in many respects. Both his violins and violoncellos are highly prized for their sonority and quality. He employed good wood and had an excellent quality of varnish, which in color is usually found in the shades ranging from a pale brownish yellow to an orange red. Like most Venetians, he followed the lines of the Amatis, but more closely those of the brothers than of Nicola Amati. He rarely used a label on his instruments, but did so occasionally. His violins are not often met with. In America there are but two of which we have record. His 'cellos and violas are highly

THE HAWLEY COLLECTION OF VIOLINS

esteemed. His workmanship is of no ordinary kind, edges, corners, purfling, scroll, and sound holes being artistically executed.

Anselmo Belosio

This maker worked in Venice about the middle of the eighteenth century, and is ranked with the second class violin-makers of that city. He used wood of fair quality. Sometimes his backs are of bird's-eye maple, and less frequently of a very handsome curly maple. The material of the bellies is of good quality. His pattern is that of Sanctus Serafino, and the color of his varnish ranged from a pale yellowish red to a reddish brown. His scroll is weak and the design of the sound holes is also wanting in force. His tone is light and brilliant, and admirably adapted to a certain class of players.

Marcus Antonio Cerin

The violins bearing the label of this maker that we have seen have impressed us very favorably. He signed himself a pupil of Belosio. He used excellent wood, finished his work as well as any contemporary maker of the same class, and employed an orange color varnish of good quality. Cerin secured a tone of more than usual beauty, and it is worthy of note that his violins are heavily constructed.

Giuseppe Odoardi and Others

This maker flourished during the latter part of the seventeenth century. He employed an excellent model, a splendid quality of spruce for his tops, and maple, pear, or beech for his backs. His varnish is usually a deep shade of red. His violins are highly prized in Italy, and several have found their way to this side of the Atlantic.

The list of Venetian makers comprises possibly forty other makers, some of whom did very creditable work, which to-day has not a little musical value. Among them may be mentioned Valentino Castro, 1690-1720; Antonio Pandolfi, 1720-1750.

Naples

The Neapolitan violin to-day plays a very important rôle in violin music in that it supplies a type of instrument very much in demand by violinists, the world over, viz., a large, broad pattern. The proportion of violins made on Stradivarian lines is, after all, small in comparison with the total production of the Peninsula during the fifteenth, sixteenth, seventeenth, and eighteenth centuries. As has been previously mentioned, the large majority were made after the models of the Amati family. With Stradivari and Guarneri the art reached its zenith, but it should be borne in mind that it existed much longer before their time than it did after. Inasmuch as the predominating influence in violin-making in Naples was that of the Gagliano family, it is particularly fortunate that they adopted a broad flat form. This model their contemporaries, though few, were compelled to follow, so we find the majority of Neapolitan bow instruments to be of the type which during the past fifty years has come to be highly regarded by professional performers. As most Neapolitan violins in point of workmanship and varnish are inferior to a large number of the violins of northern Italy, they have not, until comparatively recent years, commanded high prices. Of

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

late, however, the innate tone qualities of the best Gaglianos, combined with the soaring prices for violins of the better known Cremonese, Venetian, and other makers, have brought Neapolitans much into favor among artists. In fact to-day, in Europe, no violins of the second class are more eagerly sought by performers than good specimens of the Gaglianos. In the past ten years their value has quadrupled and it is easy to see that if values are still to advance, as the result of the great demand for violins of this type, they will, in the next few years, reach still higher figures.

It is interesting to note the peculiarities of varnish which distinguish the violins of different localities. The color and texture of the Neapolitan violins is easily distinguished from that of any other center. The first classification made by the connoisseur is that of varnish; by it he gathers at a glance the birthplace of the specimen. He recognizes immediately the soft texture and beautiful rich shades of the Cremonese and Venetian violins. Those of Milan and Florence are known by their predominating pale yellow shades, those of Rome by still another shade of yellow, and the Neapolitan by their very characteristic reddish browns and yellows, and tougher-looking varnishes. There are exceptions to the rule, however, for ever and anon beautiful shades of red are met with even where the vast majority are of the lighter colors. In the same way, makers in these different cities show differences in the kinds of woods selected and the method of applying the varnish, which, aside from its color, lends an individuality. In these latter respects, the Neapolitan violins are also unique. It is these differences which cause connoisseurs to classify the different types into schools.

Alessandro Gagliano

Alessandro Gagliano was the founder of the Neapolitan school. He has usually been regarded by many writers as a pupil of Stradivari, and as all things are possible, he may have been; but if so, judging from his work, he was not a consistent follower of his great master, for in his violins there is little in common with Stradivari, or the well known Cremonese traditions. On his labels he signed himself a pupil of Stradivari, and this, so far as we are aware, is the only documentary evidence there is in support of the theory of that relationship. It is said that he worked with Stradivari about thirty years, but if this were true, one might certainly hope to find an indelible reminder of that fact in his own work and that of his sons. He was born about 1640-1650, and when a young man, so the story goes, was compelled to flee from Naples because he killed his antagonist in a duel. He wandered north to Rome and thence it is said to Cremona, where he became a violin-maker's apprentice.

His model, adopted after his pardon and return to his native city, was less Stradivarian and more Amatian than that of either of his sons. His arching is not high, but rather flat, taking a sudden dip from the purfling, like that seen in a grand pattern Nicola Amati. If, however, we may be allowed to conjecture, we should say, basing our opinion upon the similarity between his varnish, wood, etc., and that of the Milanese makers, that Milan and not Cremona was the source of his inspiration, although he may have worked a short time for Stradivari in Cremona, so that he was afterwards justified, technically, in signing himself a pupil of that master. Gagliano prided himself upon a bold, rugged style similar to that of the Milanese makers. His varnish is usually of a thin, grayish red color, varying to the yellow shades. His violins have a clear, bell-like tone,—a general characteristic of all the Gaglianos. So recently as

THE HAWLEY COLLECTION OF VIOLINS

twelve years ago, the violins of Alessandro were counted the best of the Gagliano family, due largely, no doubt, to his supposed connection with Stradivari. Since then the world has become better acquainted with the works of the Gagliano family, and we believe the violins of his sons, Gennaro and Nicola, and grandson Ferdinando, are now deemed superior in point of solidity of construction and tone by violin experts of Europe. Alessandro died about 1730.

Nicola Gagliano

Nicola Gagliano, the elder son of Alessandro, worked in Naples from 1710 until about 1750. His violins are highly appreciated for their sterling tonal qualities. He worked after both a large and small model of the Stradivarian type. The former are noble examples of the liutaro's art, having a broad, large model and a very brilliant rich tone. The latter are fine in quality but not so powerful in tone. He employed splendid wood, though like all Neapolitan makers, back and sides are of rather toughish maple, of which he left plenty in his instruments. His varnish is a grayish yellow color. His scrolls are small and contracted in appearance like those of all the Gagliano makers. Nicola died about 1740. Fritz Kriesler executes his superb tones de force upon a fine specimen of Nicola's make.

Gennaro Gagliano

The second son of Alessandro was born about the close of the seventeenth century and worked until the middle of the eighteenth. He was an artistic workman, and his instruments are highly prized. His model is rounder than that of his father and brother. His wood and varnish are very similar to his brother's. His violins have a splendid tone. Although he made many violins, to-day they are very rare. He finished his work with care, and employed a soft lustrous varnish of a rich golden color.

Ferdinando Gagliano

Ferdinando, the eldest son of Nicola, was born in 1706, and died in 1785. He ranks, in our opinion, as one of the foremost makers of his family. Opinions may differ on such points, but there is no question about Ferdinando's best work being fully equal in point of model and effectiveness to that of either his father or grandfather. His was a broad and commanding style, maintained faithfully on Stradivarian lines. He selected fine material, his backs being of the same general type as his father's, and his varnish usually the same, though sometimes he used a beautiful shade of red instead of the orange color. Sound hole, inlaying, corners, and edges are well finished. His scroll is well executed, but is small and chunky. His outline is bold and rugged-looking. The tone he evolved is broad and brilliant, and much sought by modern players.

Giuseppe and Antonio Gagliano

Giuseppe and Antonio were brothers of Ferdinando, and worked in partnership during the middle part of the eighteenth century, signing their joined names to many of their instruments. They also made violins separately. The work of Giuseppe is much like his brother Ferdinando's, but his model is smaller and the arching rounder. He used excellent material, and his backs and sides are very handsome. His varnish is of an orange color. The tone of his violins is of fine quality and of great volume. An-

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

tonio employed a flatter model and paler varnish. He was not so careful to finish his work as Giuseppe, and his tone is not so warm in quality.

Giovanni Gagliano

Giovanni was as a rule an indifferent workman, but some of his work is well up to the standard of the Gagliano name as regards tone. He died in 1807.

Raffaele and Antonio Gagliano

Raffaele and Antonio were sons of Giovanni. Their work is not in the same class as that of the elder members of the family, but some of it is well up to the Gagliano traditions. Other examples, however, are not. These makers, like nearly all others, were guided in their work largely by the price they were to receive. There was in lower Italy a demand for cheap violins, which these and other makers endeavored to supply. This accounts for the large number of violins which one sees bearing Gagliano names, which are undoubtedly genuine, though so roughly finished as almost to hide their identity. These makers worked together until about the middle of the nineteenth century, Raffaele dying in 1857, and his brother three years later. Their model, as a rule, is broad and flat, their wood of a tough nature, though often of handsome figure, and their varnish a pale somber color. There were other members of the Gagliano family who made violins about the same period as the brothers Raffaele and Antonio. We have found labels of Celetano Gagliano, and Felice Gagliano in Neapolitan violins of the ordinary kinds.

Tomaso Eberle, 1720-1780

This maker flourished from about 1720 to 1780. He worked with Ferdinando Gagliano. His style is lighter and more delicate. He used excellent wood and his varnish is of superior quality, some of his best work excelling in respect to varnish any of the Neapolitan makers. It varies in color from a rich rosy shade to a deep brown.

Giorgio Bairhof, 1740-1790

Bairhof was one of the second class Neapolitan makers. His style is heavy and his model very flat. He employed the outlines of both Stradivari and Guarneri. While in point of workmanship the violins of this maker do not take high rank, in point of tone many of them are exceptionally good. He used the usual yellowish varnish so common in Naples.

Vincenzo Ventepani, 1740-1800, and Others

Ventepani was a very industrious maker of violins of the cheaper grades. He employed a flat Stradivari model, used a tough, good-looking maple in his backs, and was fond of selecting virile hard spruce for his tops. His varnish ranges from a golden yellow to a brown. He also made many 'cellos which rank higher than his violins.

Other makers who worked in Naples with more or less success were Antonio Vennaccia, 1760-90, and Vincenzo Postiglione, who was born in 1835, only recently deceased, and who used a large broad strong pattern of Stradivari or Guarneri. Vincenzo Jorio, 1790-1850, was the teacher of Postiglione; large model, yellowish varnish.

Naples, in respect to the cheap violins made there, was to Italy what Markneu-

THE HAWLEY COLLECTION OF VIOLINS

kirchen is to Germany and Mericourt to France. Thousands of violins were made by little known makers, some of which have become, with proper adjustment, fine toned instruments, and many bear labels of makers better known and more celebrated. So recently as twenty-five years ago violins of this grade were not considered worth the handling. To-day, owing to the demand for Italian violins and increased price of the better instruments, and owing to their tonal value, they are being brought into use, but need, of course, very skillful adjustment to render them fit for use.

Milan

Milan was the center of a very important school of violin-making. The shops of numerous artisans, celebrated in their day, were located in the proximity of the beautiful Piazza Duoma. And to-day the Piazza is pointed out as the birthplace of many a famous instrument.

The Milanese violins rank next to those of Venice in point of artistic merit and finish. The Milanese makers as a rule used maple of rather tougher nature, and not so handsome as that employed in Cremona and Venice, but acoustically leaving nothing to be desired. They were also faithful to the best violin-making traditions of Italy, and did not take up with the German model, as did so many of the Venetian makers. In Milan, as in other chief Italian cities, music was fostered by the church. Milan has always been a city of wide culture, and of great liberality in promoting the arts. The art of violin-building flourished in such an appreciative community, and reached considerable importance, though it was tempered by commercialism which prevented its reaching to the highest artistic plane. It is noteworthy that to-day violin-making flourishes in Milan better than in any other Italian city.

Paolo Grancino

This great maker worked from about 1660 to the end of the century. He was a pupil of the most celebrated master of his day, Nicola Amati, and established himself at an early age. In a short period of time he built up a considerable patronage and founded a family of importance as makers. He followed in the lines of Amati. His finest efforts are splendid examples of the liutaro's art. Grancino used plain but good maple for his backs and sides, a custom which became firmly established among the Milanese. For his tops he selected spruce of the choicest description. His varnish is of a yellowish color, and in this respect he was followed by other makers, so that this peculiar yellow varnish has become as firmly associated with Milanese work as the rich red is with Venice, though there are notable exceptions in each case. His outline is between the large and small of Nicola Amati. The modeling descends from the purfling a little, and then in a graceful manner sweeps upward toward the center. Violoncellos by Grancino are particularly fine. They are as beautiful in tone as those by his master, Amati. His violas also are worthy of the highest consideration.

Giovanni Grancino, 1692-1720

This maker was a son of Paolo. His style is different and is not so closely wedded to the lines of Amati as was that of Paolo, and is bolder and more rugged. He adopted an outline which shows marked influence of Maggini. And here it would

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

seem to be that Joseph Guarneri got his idea of outline and model. He broadened and raised his edges and carried his sides well out. His scroll is of good size and often more interesting than beautiful. Giovanni used a golden yellow varnish as a rule, though occasionally his instruments are found in the brownish red shade. The tone of his violins is of charming quality, great power, combined with extreme brilliancy. When we come to a study of his wood, we find yet another link connecting him to Joseph Guarneri. For here we find the same peculiar virility of the bellies, and the same small figured, almost plain maple sometimes employed by the great Joseph in his backs. To this, together with the peculiarity of modeling, is due the effectiveness of the tone of Giovanni Grancino's violins and violoncellos. They rank, in practical musical value, among the very best of Italian instruments of the second class.

Carlo Francesco Landolfi, 1730-1770

This well known maker lived and labored in Milan from about 1730 to 1770. His work varies, some of it being of a very high order, both as regards workmanship and material, while in other specimens there is a marked falling off, due no doubt to the varying prices he received. His violins are of two types in point of model, the flat and the rounded, and his 'cellos are both small and very large in size. His varnish varies from a brownish yellow shade to a deep reddish brown color. Landolfi's 'cellos are famous, ranking very high in the regard of public performers. The tone of his instruments is usually of a soft rich quality having great sonority. A splendid, perfectly preserved 'cello by this maker is in the possession of Mr. Albert H. Pitkin, which formerly belonged to Mr. Hawley. It is of large size and noble tone. An excellent violin is owned by Mr. Graham, of St. Louis.

Carlo Giuseppe Testore, 1680-1715

Carlo Testore was the founder of a family of violin-makers which for a long time occupied a prominent position in Milan. The Testores were industrious, and turned out many violins, tenors, and 'cellos. Their instruments vary widely in merit, some because of their fine varnish and workmanship fetching high prices, while others more ordinary may yet be had for a sum which, considering their tonal quality, is comparatively low. Carlo Giuseppe flourished from 1680 to 1715. He executed many orders for notable personages. His arching is quite flat and his wood tough, often plain, though always of a very fine acoustical quality. His varnish is of excellent quality and usually of a rich golden color. He employed various models, predominating in Stradivari and Amati copies. The quality of his tone is rich and mellow.

Carlo Antonio Testore, 1715-1745

This able craftsman worked from about 1715 to 1745, during the best period of the art in Italy. He was a skillful workman. His wood is much like his father's, but his varnish is darker. He was a prolific maker, and there are numerous good specimens of his work in this country that attest his skill and industry. His violoncellos are highly prized for their sonorous, warm tone. Paolo Antonio Testore, his son, worked in Milan from about 1720 to 1765.

Pietro and Giovanni Montagazza

The brothers Montagazza, of Milan, enjoyed a wide reputation as repairers, and in addition produced many violins and violas during the latter half of the eighteenth

THE HAWLEY COLLECTION OF VIOLINS

century. They employed varnish of excellent quality, which in color ranges from a reddish brown to a deep shade of red. Their wood, in common with other Milanese makers, is of a toughish nature, but often is handsomer than that of some of their contemporaries. The wood of the tops is usually of very fine tone-producing quality. The model they used in their early work follows Amati lines, while in their later efforts it is broader and flatter. A very choice specimen of the work of the brothers Montagazza is owned by Mr. Joseph Bichl. The tone of this violin is of charming quality and at the same time possesses sonority and volume.

Francesco Mezadri

Francesco Mezadri worked in Milan in the fore part of the eighteenth century. He employed a broad pattern, and wood and varnish of excellent quality. The latter is of a pale brownish yellow color.

Mantua

Mantua is but a short distance to the east from Cremona. Like other Italian cities it has a checkered history. At the time violin-making was flourishing, warlike sounds were omnipresent, as it was a place of some importance from a strategical standpoint. During the greater part of the eighteenth century it belonged to Austria, but in 1797 was captured by the French, though passing once more under the rule of Austria, by the peace of Villafranca. In 1866 Austria was forced to cede it to Italy. The violins of the Mantuan makers more closely resemble the Cremonese in varnish and wood than those of any other center.

Pietro Guarneri, 1655-1730

Of all the violin-builders who flourished in Mantua the greatest no doubt was Pietro Guarneri, 1655-1730, whose work has been considered in connection with that of his brother Joseph, son of Andrea. He was, next to the great Joseph and his brother, the foremost of that great family of makers. He worked in both Cremona and Mantua, removing to the latter city from Cremona, afterwards going to Venice, where he died. His wood and varnish are of the richest description, and his best violins have a magnificence of tone difficult to surpass. His model is higher and more rounded than his father's, his cousin's, or that of any other member of his family. In his wood selection he was not excelled, judging from his best work, by any of the Guarneris.

Pietro Guarneri, Son of Joseph

Pietro Guarneri, son of Joseph, who was son of Andrea, and nephew to the preceding Pietro, also was the maker of many fine instruments. While in some respects they resemble the work of his uncle, from whom he very likely acquired his training, yet his model is flatter, his varnish not so rich in color, and he was not so choice in his selection of wood. Pietro occasionally used bird's-eye maple in his backs and sides. He was careful to employ too much rather than too little wood in graduating his thickness, which is a very praiseworthy fault in any maker of violins. His tone is full of life and vigor.

Tomaso Balestrieri

Tomaso Balestrieri flourished in Mantua during the fore and middle parts of the eighteenth century. Although there is no documentary evidence that we are aware

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

of to support the view, he has with good reason been regarded as a pupil of Antonio Stradivari. Similarity of style of arching and of outline model assuredly point to this conclusion. Indeed there is far greater evidence of this view than is enjoyed by several other makers who claim the same distinction. His model follows closely that of Stradivari between 1720-1730, at that period when he produced the Earl Strad, 1722, the Rhode and Paganini Strads, and other famous specimens. It is to be regretted that Balestrieri, talented as he was, should not have given more care and study to the finish of his work. He appears to have contented himself with tone production, and it must be admitted that the tone of his instruments is broad and rich. He selected plain maple for his backs and sides, but magnificent spruce for his bellies. He used varnish of choice quality, of a dark brown color. It is very soft in appearance and at once commands admiration. It is a pity that this talented maker did not turn out a larger number of violins. He made violas and possibly violoncellos, though the writer has not had the pleasure of meeting with any.

Camillus Camilli

Camillus Camilli, who worked in Mantua about the same period as Balestrieri, was a maker of very much more than ordinary ability. His work is just becoming better known. From the fact of his having made many excellent copies of Stradivari and Guarneri, his own name has been lost sight of. Some of the most remarkable copies of Joseph Guarneri which have emanated from the hands of any maker came from him. In them he carried the walls well out to the edge of front and back, cut his wood in a similar manner, gave the same peculiarity to edge and corners, and in nearly every other way closely followed every feature of the well known work of Joseph Guarneri del Gesù. Had his varnish been as fine as Guarneri's the deception would be far more difficult to detect. He used wood of the choicest quality; especially are his backs beautifully figured. The tonal value of his violins is very high. They are esteemed highly in Italy. The writer met with a good specimen during the past summer in Rome, a copy of Joseph Guarneri in the possession of Professor Fredi, of the Conservatoire. The professor also possesses interesting letters from many celebrities, including Spohr, whom he knew when a boy, Dr. Joachim Sivori, Sarasati, and many others, not a few of which make mention of his beloved Camillus Camilli.

Turin

In Turin violin-making was carried on with great success. The Turin violins usually have plenty of tone; the fact that the industry was established there in the later years in which it flourished in Italy accounts no doubt for this fact. The Turin model is a broad, flat one.

The Guadagnini family had much influence in establishing the art on correct lines in that city. After the death of Joannes Baptiste Guadagnini, reviewed in a previous chapter, his two sons continued in the business. Gaetano made a few violins and devoted much time to repairing old instruments. His brother Giuseppe was much more prolific. He worked after the model of Stradivari, in some respects following also the lines of his father. He employed wood of rather ordinary appearance and toughish character. His varnish is usually a brownish orange shade. He afterwards

THE HAWLEY COLLECTION OF VIOLINS

removed from Turin, and worked in Pavia, Parma, and Piedmont. His nephew Carlo, son of Gaetano, and his sons carried on the business in Turin in an indifferent manner. His grandson Antonio, however, who brings the family down to recent years, dying in 1861, was a conscientious maker and produced a considerable number of violins, violas, and 'cellos.

Giovanni Francesco Pressenda

Giovanni Francesco Pressenda was born in the year 1777. Early imbued with the idea of becoming a violin-maker, he visited Cremona and the shops of Storioni and Ceruti, where he acquainted himself with the early traditions of that famous center, as Ceruti was well versed in all of the violin-lore of his profession. Later he worked with Guadagnini in Piedmont, after which he established himself in Turin. He adopted from the first a broad, flat pattern, using wood of the finest kind and a varnish of excellent quality. In his model he followed the ideas of Stradivari and Guarneri as interpreted by the great makers of Paris, where Lupot, Pique, Gand, and others had evolved a very broad, robust pattern. Stradivari, however, was his favorite model. He exercised great care in the selection of wood. In fact it is rare to find one of his instruments with wood other than the best. He used a reddish varnish of excellent quality. He cut his sound hole in a masterly manner; his edges are broad and strong. He was a prolific workman, and until the year of his death in 1854, he worked assiduously at the bench.

Giuseppe Antonio Rocca

Giuseppe Antonio Rocca was a pupil of Pressenda, and, having established himself in Turin, continued to produce violins on the same lines as his master. He employed the form of Stradivari chiefly, but there are several which bear his label modeled after Guarneri. His work varies much more than Pressenda's. He used two qualities and colors of varnish, golden yellow and a rich red. The former is usually found on his cheaper instruments. His better violins are equal to Pressenda's best work, and command in Europe about the same prices. He used splendid wood and finished his work with care. He worked until about 1865, and was the originator of many violins.

The Tononi Family

In Bologna the Tononi family occupied the most prominent position from about 1690 to the latter part of the eighteenth century. Carlo Tononi was the first and flourished in the last part of the seventeenth and the first part of the eighteenth centuries. He was followed by his son, Carlo Antonio, who, according to his own testimony, was born in Bologna. He varied his model, now employing a broad, flat pattern and again having a higher arching. He used varnish of fine quality, which in color ranges from an orange to a deep red. His instruments have fine tone power. He was followed by several others of the name. Giovanni's work much resembled his brother's. Others of the family were Felice and Guido.

Marchi and Guidanti

Giannantonio Marchi worked in Bologna the latter part of the eighteenth and first part of the nineteenth centuries. He did excellent work, used handsome wood, and a splendid orange color varnish. Joannes Florentus Guidanti was one of the prominent makers of Bologna. He used an orange colored varnish and wood of good quality.

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

Rome

In the Eternal City violin-making flourished as elsewhere in Italy, the peculiarity of the work being that it was so often carried on by Germans, working in the Italian style.

David Techler

David Techler, who worked there from about 1700 to 1744, was, it is said, born in Salzburg, but as a young man went to Italy to study his chosen profession and eventually settled in Rome. His work resembles in general style that of Nicola Amati. He was happy in his wood selection and employed a varnish of fine quality, which in color is usually a brownish yellow shade. He was one of the best makers of the second class in Italy. His 'cellos especially are highly prized. They are usually of large size, of broad pattern, and have great breadth and quality of tone.

Platner, Gigli, and Emiliano

Associated in style with Techler in Rome was Michel Platner, who did finely finished, precise work, and selected excellent wood. He worked through the fore and middle parts of the eighteenth century. Julius Caesar Gigli, who worked in Rome in the first part of the eighteenth century, seems to have turned out a number of violins. He was a good maker of the third class, who used good wood, fair varnish, and a fair amount of skill in construction. He used orange and yellow varnish. Francesco de Emiliano, who worked in Rome at the same period, was an excellent workman. He was choice in selecting his wood and used a varnish of excellent soft quality which varies in color from an orange shade to a brown.

Florence

Florence, one of the chief centers of Italian art and literature, the city which, during the Renaissance, led all others in advanced thought and the civic liberty of its people, in violin-building occupied a less important position than her neighboring sister cities of northern and middle Italy.

Gabrielli

The makers who occupied the foremost position in the art in Florence were the Gabrielli and Carcassi families. Of the former, Giovanni Battista Gabrielli is the most important. He was in respect to workmanship a true artist. Every detail is invariably carefully executed. He employed excellent and handsome wood. His varnish is nearly always a pale reddish yellow, though sometimes he used a rich shade of red. It is, if anything, wanting in softness, but is always well put on. Gabrielli employed a very rounded model as a general rule, though there are many specimens of his work to which this exception cannot be made. The scroll is small, well executed, but lacking in design. Gabrielli made splendid violas and violoncellos, and was a prolific and enthusiastic workman, if the number of his instruments be a just criterion. He lived during the middle part of the eighteenth century.

THE HAWLEY COLLECTION OF VIOLINS

Carcassi and Others

Tomaso and Lorenzo Carcassi were contemporaries of Gabrielli. Of the two the work of Tomaso is perhaps better known than Lorenzo's, although not because it is necessarily better. Their violins differ widely, some are excellently made and are constructed of splendid wood, covered with varnish that is soft in texture and rich in appearance. Among the makers of Italy the work of both Gabrielli and Carcassi is ranked as good third class. Nicola Gusetto worked about the same time. Others with whose work we are not acquainted are G. B. Berincetti, Pietro Casteliani in the latter part of the eighteenth, and Giovanni Pazzini, who worked in the middle part of the preceding century.

Modena

In Modena flourished Antonio Casini in the latter part of the seventeenth century. His work resembles that of Francesco Ruggeri. He employed a superior model and varnish of a brownish red color of the choicest description. In his arching he escaped the propensity of Francesco Ruggeri to ridge his model in the center. He selected wood of the finest kind and finished his work with great care and artistic skill. Casini does not seem to have been a prolific workman, as his instruments are rare. It is unfortunate, for a maker of his skill could ill be spared even in Italy. His best work ranks with the majority of second class regarding Amati, Stradivari, Guarneri, and Bergonzi in the first class by themselves.

Gianbattista Abbati, 1775-1800, is said to have been a careful workman and to have made many excellent 'cellos and basses.

Modena was in the sixteenth century the home of a number of viol and lute makers, and in the eighteenth century of a large number of makers who employed their time wholly with double basses and 'cellos. There are records of violin-making in numberless other cities from Treviso in the north to Palermo in the south of Italy. In many instances instruments of great merit were produced.

Genoa

In Genoa Bernardo Calcagno flourished in the middle part of the eighteenth century. He was an excellent maker. He used good wood, an orange yellow varnish of good quality and had a robust, vigorous style. Jacopo Filippo Cordano was also a Genoese and worked very much in the style of Calcagno. His instruments have good tone.

Leghorn

Antonio Gragnani, who worked in Leghorn in the middle and latter part of the eighteenth century, was a careful maker and finished his work with good taste. He worked after the style of the grand pattern of Nicola Amati and Stradivari, used a pale colored varnish, and as a rule branded his work with his initials, below the end-pin.

Antonio Mariani takes us back once more to the style of the early Brescian makers, the character of his work being much like that of Gasparo da Salò and Mag-

ANALYSIS OF WORK OF THE FOLLOWERS OF GREAT MASTERS

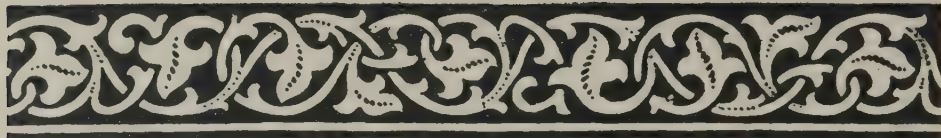
gini. He made his corners, however, rather long after the manner of da Salò. He used good wood and varnish. The tone of his instruments is very mellow.

Palermo

Vincenzo Panormo was born in Palermo in the middle part of the eighteenth century. He was a clever copyist of Stradivari. With whom he learned his art there is no record, as he was of a restless temperament, moving about from one city to another, finally reaching Paris. It may be that he stopped at the violin-making centers of Cremona, Milan, and Turin and there acquired much of his skill in and knowledge of his art. From Paris he removed to London about 1800 and while there worked for various dealers. His style is not unlike Lupot's, but does not possess the high character and dignity of that maker.

* * * * *

Thus ends our chapter on some of the best known followers of the master violin-makers, their work, their times, their cities, covering as it does, the most prolific period in the history of violin-making. From this record it appears that several makers not rated first class should be promoted to higher rank in the history of their art. There can be no doubt that many specimens of the work of some of these men bear names of greater renown, thus working the authors a great injustice. Were it possible we would gladly see their fame properly restored to these able craftsmen for their lifelong devotion to an art requiring so much, and in which many of them achieved results that testified their high mastership.



Chapter XII

François Tourte, Bow-maker, 1747-1835

"One science only will one genius fit:
So vast is art, so narrow human wit."



JUST as the greatest poems of Robert Browning would have been lost to the world but for his union with a kindred spirit, a spirit as great in its way as his own, so the violin would never have reached perfection but for the loving genius of François Tourte.

There are three factors which have in this long lapse of years served to bring the violin to its present commanding position in the world of music:

First, the impetus and development of the world's music, which needed a perfected means of expression, and which in turn, having found it, was enabled to attain its destined development;

Second, the genius of the men who valued and perfected the violin;

Third, the man, François Tourte, who, as Mr. Theodore Thomas truly says, "invented a bow which made the modern orchestra,—with all its shading and nuances,—and a Beethoven, possible."

Tourte found the violin perfected; not only so, but ripe with years. The bow he found in a chaotic, primeval condition, totally unfitted to bring out the beauties of the instrument or fulfill the requirements of the player, except to a very limited degree, a degree in which light and shade, and gradations of tone were unknown, because impossible to obtain. He found the bow almost as unwieldy as a modern double-bass bow. And can any one imagine such a thing as a modern concerto performed on a Stradivari violin with a double-bass bow? Scarcely less meaningless and devoid of beauty would be the lines of an epic recited without modulation of voice.

François Tourte, the man who was destined to do so much for music, was born in Paris in 1747, two years after the death of Joseph Guarneri del Gesù, and ten years after that of Stradivari. His father was a bow-maker of the old school, and so far as beautifully finished, pains-taking work is concerned, he was worthy to be the father of the son. He first employed the inward curve, afterwards perfected by his son. His elder son, Xavier, was also a bow-maker, and is known as "Tourte l'aine." Xavier was a conscientious workman, and his bows have much merit. It is said that François was intended for a clock-maker by his father, and that he spent several years serving an apprenticeship in that trade. His inclination, however, was in another direction, and as soon as possible, despite all obstacles, he left his uncongenial trade. Thus a man who might have been only an indifferent clock-maker, found his work, and put himself right with his destiny. François was born to be a bow-maker, and no other pursuit would satisfy his soul. His natural inclination is shown from the fact

FRANÇOIS TOURTE, BOW-MAKER

that at first he made his bows out of barrel staves. In a few years, however, he adopted pernambucco as the proper material for violin bows, and since his time that wood has been the preferred material.

The date that François entered upon his career is a matter of uncertainty. In fact, so little is known of his early days that the world must always mourn the absence of a chronicler. It is probably, however, quite within the truth to state, by 1772-3 he had established himself as a bow-maker of repute, for the evolution of the modern bow began about 1775. Our admiration for the character of this young man must increase as we ponder on what an immense amount of patient experimenting was necessary to solve the hidden problem of his profession. The question was not to improve on the old, but to invent a new bow which would reveal the true beauties of violin tone. What he accomplished is summed up in the bow as we know it to-day. His great problem involved the solution of the following minor problems:

1. The Proper Length of the Bow. This he found to be between 29 1-32 and 29 13-25. Until his time there was absolutely no standard.
2. Strength and Lightness. These he obtained by the proper selection and treatment of the wood pernambucco, and the adoption of an inward instead of an outward curve to the stick.
3. Elasticity. This he obtained by an original system of graduation.
4. Balance. This he obtained by the successful solution of the foregoing problems, by which the different kinds of staccato, as well as all other forms of expression, were made possible.
5. The Perfection of the Frog and the Substitution of the Screw. By this means the hair might be tightened to any extent desired instead of being held by the stationary frog, or the rachet fastening which only permitted of the hair being pulled back and retained by certain notches cut in the stick at the back of the frog.
6. The Pearl Slide. This with the ferrule by which the hair is spread, and the manner of fastening it in the frog, were all original, and all of these devices are to-day in use, and have not been improved upon.

It will be seen, therefore, that François Tourte was the author of the bow as we know it. It was in 1782 that the artist, Viotti, after his Russian and London successes, settled in Paris, and by his very valuable advice aided Tourte in his work. Later Viotti introduced the new bow into use with such instantaneous success that Tourte's bows soon crowded those of other makers completely out of the market. Tourte thus became the founder of a school of bow-making in Paris, and that city speedily became as famous for its bows as Cremona had been for its violins. Among Tourte's pupils were several (notably Dominique Pecatte) who approached him, but none succeeded in producing bows having the tonal qualities or the exquisite finish of Tourte's work. In respect to the quality and quantity of tone drawn, the bows of Tourte stand absolutely in a class by themselves. That characteristic broad, rich, free tone of a Tourte, the writer has never found absent in his bows or present in the bows of any other maker. It is impossible to procure from a Cremona violin its choicest notes without the use of a Tourte.

By what means did Tourte attain these results? is often asked. It was an art of his own, his by birthright as well as by training, and he alone possessed the secret.

THE HAWLEY COLLECTION OF VIOLINS

No bow-maker, to the present day, has been able to discover the process. They have the form, but that divine something which gives power and beauty of tone as drawn by a Tourte is lacking. Compared with a Tourte, other bows are like the body without the soul. Tourte's success was undoubtedly due to three things:

1. His ability to select the proper pernambucco;
2. His skill in fashioning the stick and mounting it, so that perfect balance was maintained, and strength evenly distributed, thus rendering its tone-producing power the same at point, middle, or heel, and responsive to every impulse of the player;
3. His wonderful strength of nerve and wrist and trueness of eye, which gave him the physical ability to execute without effort the finest feats of workmanship.

Tourte never allowed a defective stick to leave his atelier. He is said to have destroyed every one which was not up to the required standard. The popular idea that stiffness is the chief factor in a bow is a mistake. Stiffness is not necessarily strength. Without elasticity and pliability, fine results cannot be obtained. The beautiful cannot be forced out of a Cremona by main strength, but it can be coaxed by an elastic bow, manipulated by an elastic wrist. Tourte never stamped his bows with his name, a point to be remembered. The prices Tourte obtained for his best bows, from \$60 to \$75, were greater than those of any maker since his time. Considering the value of money then as compared with the present, his prices seem to the average player fabulous. In fact, comparatively speaking, his bows were higher then than now. This strange condition was due to the fact that he was the only bow-maker to whom a player could turn, until his pupils and imitators began to turn out good bows on the same lines, after which prices fell. Their success has always depended upon their ability to copy Tourte's work. His bows are in ebony trimmed with silver, or tortoise shell trimmed with gold. The original frog has no metallic slide. These were introduced by François Lupot, who fitted many of Tourte's bows with the device. The ferrule that spreads the hair is, as a rule, narrow; the original screw is short and blunt, and he invariably secured the button by a rivet, the silver ends of which may be seen if carefully examined. The heads of Tourte's bows are indicative in an artistic way of the character of man as a worker, for they are studies in strength, elegance, and beauty. They vary somewhat in design, the chief ones being the hatchet shaped head of the octagonal bow and the oval head of the round sticks. The slot in the stick, in which the frog slides, is short, with a peculiar dip at the four corners, and it is set farther back than in the case of other makers, so that the frog is usually nearer the end of the stick. He always employed a certain kind of mother-of-pearl for his bow slides and the ornamentation of the frog. These vary in the cutting according to the period in which they were made. The value of Tourte's bows to-day varies in accordance with the quality and the preservation of the stick, the average being from \$200 to \$350, although in Paris, 2,500 francs is not an uncommon price. Tourte usually stained his bows a chocolate color, but others are deeper, and again some are quite light in shade.

Like many of the great violin-makers of Cremona, Tourte worked nearly to the time of his death. The end came in April, 1835, in his eighty-eighth year. He was

FRANÇOIS TOURTE, BOW-MAKER

an uneducated man so far as books are concerned, and excelled in no way outside of his own calling. But surely in that there was glory enough for one man.

Next to the bows of François stand those of his brother Savere (Xavier). His heads are chunkier than those of his younger brother, but their playing qualities are very fine. They have not that perfection of balance, nor the great tone-producing powers, but if one cannot possess a François, he cannot do better than to own one of the brother's bows. His bows are not stamped with his name. Following in the footsteps of François Tourte were several makers whose work ranks nearly equal. But slightly in advance of the others as a workman was Dominique Pecatte. He was born in the French center of the musical instrument industry, Mirecourt, in 1810. In 1826 he went to Paris and entered the shop of J. B. Vuillaume. He afterwards affiliated himself with François Lupot, whose business he eventually purchased. His work is of very high order, both in finished workmanship and playing qualities. His bows do not have, of course, the tone-producing qualities of Tourte's bows, but at present are ranked next to Tourte's in excellence. Pecatte's death occurred in 1874.

François Lupot was born at Orleans, in 1774, and died in Paris, in 1837. He was the brother of the great French violin-maker, Nicolas Lupot. He was the inventor of the metal groove, which prevents wear of the frog from sliding on the stick. His finest bows are equal in every way to Pecatte's best work. He did not maintain the standard, however, and not a few poor bows are found bearing his name. His best bows, in the character of the heads of his choice sticks, are hard to surpass. While in the employ of Vuillaume (who was not himself a bow-maker), Lupot made many of the choicest bows which bear the name of Vuillaume.

Nicolas François Voirin, of Paris, was another of the greatest of French makers. He also was born at Mirecourt, in 1833. The bows made by Voirin are always very fine. He was an expert with the knife and was a master of style.

Jacques Laffeur, born at Nancy in 1760, was a maker of great repute. He was not so prolific as either of the above makers, but a fine bow by him approaches closely to the standard of Tourte, and is a prize to be retained. Other makers of France whose work has lived are Eury, some of whose bows are very fine; Henry, of Paris; Alfred Lamy; Pajeot; Persoit; and Simon. John Dodd is the most prominent of English makers. He was born in 1752, at Kew, and died in 1839. Dodd bows of proper length and proportion are extremely rare. They are usually too short or too long. Yet he was an excellent workman, and some of his heads are charming in design and execution. He stamped his bows "DODD" in large letters. Another name, that of James Tubbs, is known to all violinists. His work is of very high order, and in point of finish is not surpassed by any save the best of the French makers. Although we have in the United States many violin-makers, no one has as yet given his serious attention to bow-making. It is a field in which it is hoped that some day our country will be represented. Perhaps we may even live to see an American who will prove to be a worthy successor to grand old François Tourte.

Epilogue



MORE than three and a half centuries have elapsed since the advent of the violin in its present shape, and almost three hundred years have rolled by since the first solos written for the violin were published in Dresden. No other period in the world's history has been so prolific of grand benefits to mankind. The fine and mechanical arts, particularly the latter, have made stupendous progress, although the material benefits and comforts which we enjoy are derived mostly from comparatively modern times.

Music has, if anything, distanced all her sister arts. Poetry, architecture, and sculpture existed in perfection many hundreds of years before the opening of the sixteenth century. But painting and music are the two graces which have, by their perfection of charm and influence, ennobled human existence during the long centuries of which we speak. Had not music possessed a perfected means of expression, the fruits of the genius of the masters of Brescia and Cremona, it is certain that the art would not have attained to the dignified position which it holds to-day. And it is very doubtful, the means of expression not being at hand, if the genius of Bach, Haydn, Beethoven, Wagner, and Brahms would have been developed. The genius of Bowmaker François Tourte, in the judgment of an authority so eminent as Mr. Theodore Thomas, made possible the modern symphony. To those whose minds are constantly awake to the great good accruing to all mankind by the cultivation of love for the beautiful, it does not seem possible to offer too many laurel wreaths in memory of such benefactors to their race.

There is another benefit to be credited to the violin—one lying in an altogether different direction—from which we are direct beneficiaries, namely the mission it has fulfilled in the civilization of our own times. Professor Giddings, of Columbia College, affirms that "our Western settlements became communities when they began to fiddle"; and a writer in the "Budget" says: "The early settlers were scattered, and at first lived an isolated life. But after a while a fiddle came in; balls brought the people together for a hop as on the first night of the French Five Hundred in Gallipolis; the germs of society appeared; the law of etiquette asserted its sway; and so the settlement evolved a form of true community life."

The romantic, weird character of Uncle Jazon, with his Carlo Bergonzi, as depicted by Maurice Thompson in his "Alice of Old Vincennes," has had its prototype a thousand times in stern reality in the winning over to civilization of the boundless plains of the great Middle West. The festive dance of Vincennes of a century and a quarter ago was but the counterpart of many such occasions which marked the course of those hardy settlers who, mostly from the Old Dominion, under the leadership of such intrepid men as Clark, Lewis, Daniel Boone, and others performed prodigies of valor in the occupation and holding of the Ohio and other Western valleys for their flag and their countrymen. Westward the violin pushed its way across the

EPILOGUE

trackless plains, making light the heart and merry the soul of many a sturdy pioneer and settler. Those plains, a desolate enough region then, are to-day maintaining a population which requires more violins and other musical instruments than any like territory in the world's history. The masters of Cremona and Brescia "builded better than they knew"; a continent which must have been all but unknown to them, has thus come under the spell of their genius.

A man's life is rich indeed if from his love of the beautiful he has been able to acquire a high degree of proficiency or of mastery in any art. If his art be violin playing, and he has been so fortunate as to possess an old master, a treasure to turn to in moments of trial, a thing of beauty called into existence by the genius of a master mind, to share his triumphs, what a priceless heirloom he can leave to his children. If his instrument is not one of a master's make, rich alike in associations and in intrinsic worth, it nevertheless is the object which has brought forth his best, and is but slightly less than a masterpiece now from his use of it, his affections and care bestowed upon it, the associations of all that was best in him and his sympathetic auditors and friends. And so it is that the violin and its music has affected in one way or another the lives of countless thousands throughout the world, not alone through its relation to the orchestra or its influence on modern music, but by reason of its lending itself so perfectly to the sympathetic and sentimental side of man's nature; for truly, sentiment "is the lever which moves the world."



Table of Measurements in Inches by Caliper. Fractions in 64ths.

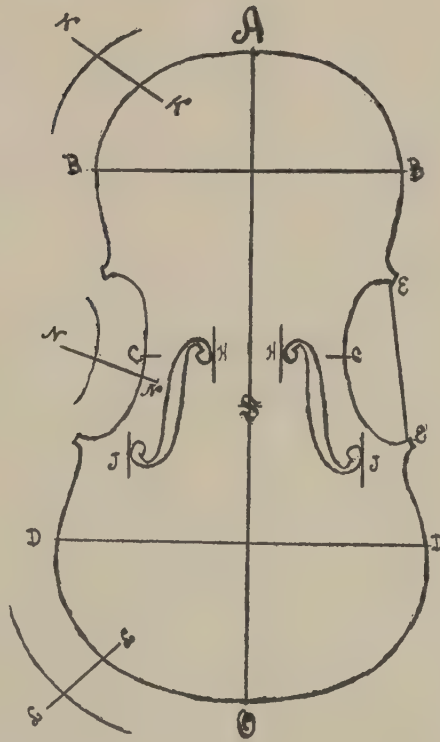
	G. P. Maggini	N. Amati, 1662	J. Stainer, 1659	J. Guarnerius fils Andrea, 1694	J. B. Rogerius, 1705	A. Stradivarius, 1711	A. Stradivarius, 1722	C. Bergonzi, 1732	J. Guarnerius del Gesù, 1737	J. Guarnerius del Gesù, 1741	J. B. Guadagnini, 1780	N. Lupot, 1809
A-O	1 $\frac{7}{64}$	13 $\frac{5}{64}$	13 $\frac{5}{64}$	13 $\frac{5}{64}$	13 $\frac{5}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{48}{64}$	13 $\frac{56}{64}$	13 $\frac{56}{64}$	14
B-B	6 $\frac{38}{64}$	6 $\frac{38}{64}$	6 $\frac{25}{64}$	6 $\frac{25}{64}$	6 $\frac{38}{64}$	6 $\frac{38}{64}$	6 $\frac{38}{64}$	6 $\frac{22}{64}$	6 $\frac{30}{64}$	6 $\frac{32}{64}$	6 $\frac{34}{64}$	6 $\frac{29}{64}$
C-C	4 $\frac{15}{64}$	4 $\frac{10}{64}$	4 $\frac{10}{64}$	4 $\frac{1}{64}$	4 $\frac{1}{64}$	4 $\frac{10}{64}$	4 $\frac{10}{64}$	4 $\frac{10}{64}$	4 $\frac{20}{64}$	4 $\frac{22}{64}$	4 $\frac{10}{64}$	4 $\frac{1}{64}$
D-D	8 $\frac{26}{64}$	8 $\frac{1}{64}$	7 $\frac{5}{64}$	7 $\frac{62}{64}$	8 $\frac{10}{64}$	8 $\frac{1}{64}$	8 $\frac{10}{64}$	7 $\frac{50}{64}$	8	8	7 $\frac{63}{64}$	7 $\frac{60}{64}$
E-E	3 $\frac{1}{64}$	3 $\frac{1}{64}$	3 $\frac{1}{64}$	3 $\frac{1}{64}$	3	3 $\frac{1}{64}$	3 $\frac{1}{64}$	3 $\frac{1}{64}$	3 $\frac{10}{64}$	3 $\frac{28}{64}$	3 $\frac{10}{64}$	3 $\frac{1}{64}$
H-H	13 $\frac{8}{64}$	13 $\frac{2}{64}$	14 $\frac{0}{64}$	13 $\frac{2}{64}$	14 $\frac{0}{64}$	13 $\frac{8}{64}$	14 $\frac{0}{64}$	12 $\frac{0}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$
J-J	5 $\frac{13}{64}$	4 $\frac{50}{64}$	4 $\frac{50}{64}$	4 $\frac{50}{64}$	5 $\frac{1}{64}$	5 $\frac{1}{64}$	5 $\frac{1}{64}$	5	5	4 $\frac{80}{64}$	5 $\frac{1}{64}$	5 $\frac{1}{64}$
K-K	1 $\frac{7}{64}$	1 $\frac{1}{64}$	1 $\frac{1}{64}$	1 $\frac{1}{64}$	1 $\frac{1}{64}$	1 $\frac{1}{64}$	1 $\frac{10}{64}$	1 $\frac{1}{64}$	1 $\frac{1}{64}$	1 $\frac{12}{64}$	1 $\frac{10}{64}$	1 $\frac{1}{64}$
L-L	1 $\frac{7}{64}$	1 $\frac{12}{64}$	1 $\frac{14}{64}$	1 $\frac{14}{64}$	1 $\frac{1}{64}$	1 $\frac{14}{64}$	1 $\frac{16}{64}$	1 $\frac{12}{64}$	1 $\frac{10}{64}$	1 $\frac{10}{64}$	1 $\frac{18}{64}$	1 $\frac{10}{64}$
N-N	1 $\frac{7}{64}$	1 $\frac{10}{64}$	1 $\frac{13}{64}$	1 $\frac{12}{64}$	1 $\frac{10}{64}$	1 $\frac{10}{64}$	1 $\frac{16}{64}$	1 $\frac{14}{64}$	1 $\frac{10}{64}$	1 $\frac{14}{64}$	1 $\frac{10}{64}$	1 $\frac{1}{64}$
A-S	7 $\frac{39}{64}$	7 $\frac{42}{64}$	7 $\frac{30}{64}$	7 $\frac{86}{64}$	7 $\frac{38}{64}$	7 $\frac{40}{64}$	7 $\frac{40}{64}$	7 $\frac{86}{64}$	7 $\frac{34}{64}$	7 $\frac{92}{64}$	7 $\frac{92}{64}$	7 $\frac{42}{64}$
S	2 $\frac{22}{64}$	2 $\frac{32}{64}$	2 $\frac{34}{64}$	2 $\frac{38}{64}$	2 $\frac{38}{64}$	2 $\frac{34}{64}$	2 $\frac{24}{64}$	2 $\frac{18}{64}$	2 $\frac{22}{64}$	2 $\frac{18}{64}$	2 $\frac{30}{64}$	2 $\frac{24}{64}$
1-2	13 $\frac{9}{64}$	14 $\frac{2}{64}$	13 $\frac{0}{64}$	13 $\frac{8}{64}$	14 $\frac{2}{64}$	13 $\frac{2}{64}$	13 $\frac{8}{64}$	14 $\frac{0}{64}$	11 $\frac{0}{64}$	11 $\frac{8}{64}$	14 $\frac{4}{64}$	13 $\frac{5}{64}$
3-3	16 $\frac{0}{64}$	15 $\frac{8}{64}$	14 $\frac{5}{64}$	15 $\frac{6}{64}$	15 $\frac{2}{64}$	15 $\frac{6}{64}$	16 $\frac{0}{64}$	15 $\frac{8}{64}$	16 $\frac{0}{64}$	2	16 $\frac{0}{64}$	15 $\frac{6}{64}$
1-4	42 $\frac{0}{64}$	4 $\frac{1}{64}$	42 $\frac{0}{64}$	4 $\frac{5}{64}$	4 $\frac{1}{64}$	4 $\frac{10}{64}$	4 $\frac{8}{64}$	4 $\frac{8}{64}$	4 $\frac{10}{64}$	4 $\frac{10}{64}$	4 $\frac{12}{64}$	4 $\frac{2}{64}$
5	12 $\frac{0}{64}$	13 $\frac{0}{64}$	13 $\frac{0}{64}$	14 $\frac{0}{64}$	13 $\frac{2}{64}$	13 $\frac{4}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	13 $\frac{8}{64}$	14 $\frac{0}{64}$	13 $\frac{8}{64}$

The accompanying original diagram and table of measurements of the violins in this collection were kindly furnished by Mr. Albert H. Pitkin, of Hartford, Conn., who for a long period after the death of Mr. Hawley was custodian of the instruments.

NOTE.—The above measurements are taken by a caliper, and not by means of a tape-line stretched over the rounded surfaces.

Diagram.

- A to C Length of Body
 B.B Width . "
 C.C " . "
 D.D " . "
 E.E Between Corners
 H.H " f Holes. (inside)
 J.J " " (outside)
 K.K Height of Ribs
 L.L " . "
 N.N " . "
 A.S Length, top to bridge
 S Thickness through



- 1 to 2 Across Scroll
 3.3 " "
 1 4 Length from
 5 Through ears of scroll

